

Kine WEEKLY

IMPORT
RESTRICTIONS
TO BE
DROPPED

See page 3

GOODBYE, MR. CHIPS! THE HARDYS RIDE HIGH
SWEETHEARTS SERGEANT MADDEN THE GREAT
WALTZ FAST AND LOOSE OUT WEST WITH THE
HARDYS . . . IT'S A WONDERFUL WORLD . . . STAND UP AND FIGHT
YOUNG DR. KILDARE LET FREEDOM RING
4 GIRLS IN WHITE CALLING DR. KILDARE
LUCKY NIGHT ASK A POLICEMAN
ICE FOLLIES OF 1940 LAMBETH WALK
HONOLULU CLIMBING HIGH
TARZAN FINDS A DIOT'S DELIGHT
6,000 ENEMIES SERENADE
S
THE ADVENTURES OF
ANDY HARDY GETS SPRING FEVER LADY OF THE TROPICS
THESE GLAMOUR GIRLS . . . THE WOMEN . . . THUNDER AFLOAT . .
BABES IN ARMS . . . BLACKMAIL . . . DANCING CO-ED
NINOTCHKA . . . GONE WITH THE WIND . . . THE WIZARD OF OZ
MARX BROS. AT THE CIRCUS . . . JUDGE HARDY AND SON . . .
REMEMBER . . . BROADWAY MELODY OF 1940 . . . BALALAIKA . . .
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**EEDS C.E.A.
OPPOSES
IMPORT
CUTS**

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Kinematograph WEEKLY

No. 1695

Thursday, October 12, 1939.

Vol. 272

**"IDEAL
KINEMA"
WITH THIS
ISSUE**

Conference on Film Transport

**RECOMMENDATIONS TO
C.E.A. MEMBERS**

FILM transport managers, meeting with representatives of the K.R.S., C.E.A. and transport companies, made the following recommendations which will be brought to the notice of C.E.A. members:—

- (1) It sometimes happens that part of a programme is inadvertently left behind, because the films have not been put into the usual place where the transport driver is in the habit of collecting them. When such a mistake occurs the exhibitor should inform the renter concerned in case the subjects are urgently required, and not just left until the transport calls again.
- (2) It is essential that there is a recognised place where films are left for transport drivers to collect, it being impossible for a search to be conducted round the kinemas during the night time.
- (3) Films have frequently been returned in an improper condition. Instances were quoted where reels of films had been joined for projection, but when spooled for despatch the wrong leading titles had been attached.
- (4) During the next few weeks, due to alteration of dates, it is possible that films will be despatched some days earlier than their proper playing date. If this period is not longer than three days no notice need be taken, but if further ahead than three days, then the renter concerned should be advised.

THE QUOTA IN WAR TIME

Consultation with all Trade Sections

Further submissions were made yesterday (Wednesday) by the British Film Producers' Association to the President of the Board of Trade recommending the retention of the quota clauses of the Cinematograph Films Act. The memorandum was prepared on Tuesday, and approved at a meeting on Tuesday night.

Yesterday afternoon also the film producers' case was placed before a meeting of M.P.s at the House of Commons.

The Board of Trade has solicited the views of the British film renters and a representative body waited upon the President of the Board of Trade yesterday (Wednesday) afternoon.

American renters had already had the opportunity of placing their case before the Board of Trade.

FILMS COUNCIL NOT SUSPENDED

Early Meeting?

In the House of Commons on Tuesday, Neil Maclean asked the President of the Board of Trade who decided that the Statutory Committee appointed to advise him on the administration of the Cinematograph Films Act should suspend its activities.

Oliver Stanley: "A meeting of the Cinematograph Films Council which had been arranged for September 27 has been postponed, but it is expected that the Council will meet in the near future."

Films Council Chairman

Neil Maclean also asked the President of the Board of Trade whether the Chairman of the Cinematograph Films Council (Sir Frederick Whyte) was definitely engaged by the Ministry of Information, and if the remuneration received by him for the first-mentioned duties had now been stopped.

Oliver Stanley: "The chairmanship of the Cinematograph Films Council has never been regarded as a whole-time appointment, and the chairman accepted the post to the Ministry of Information on the understanding that this would not prevent him from continuing to carry out his duties as chairman of the Council. In these circumstances the question of ceasing of remuneration does not at present arise."

REGAL, TWICKENHAM OPENS

Another addition to A.B.C.'s circuit was made on Monday with the opening of the Regal at Twickenham. This is a handsome building of restrained modern design providing accommodation for 1,760. Next Monday, October 16, this company's Regal at Nottingham, makes its bow.

ENTERTAINMENT TAX LOAN TO SUBSIDISE PRODUCTION?

A.T.P. Directors' Plan to Put Trade on Co-operative Basis

COUNCIL FOR CENTRAL ADMINISTRATION

Distribution Control Also

A SCHEME for the maintenance of British war time film production by means of a loan from the Entertainment Tax is advocated by the Directors of Associated Talking Pictures.

The plan is outlined in a letter to Sir Joseph Ball, Film Liaison Officer of the Ministry of Information, and is signed by Stephen L. Courtauld, R. P. Baker and Michael Balcon.

It proposes to set up a Central Administrative Council under the Ministry of Information whose duties would be to determine the sums available, costs to be incurred, the producers to participate and to "exercise discrimination" as to the subjects produced under the scheme.

Distribution as well as production would be organised on a co-operative basis, it is suggested in the statement, which reads as follows:—

On Monday, October 2, the British Film Production Association invited representatives of the Press to attend a meeting; the object of this meeting being to communicate the views of the producers on the present anomalous position of the British film industry and to discuss ways and means of ensuring a continuance of British film production.

Misunderstanding these objects, certain Press representatives criticised the producers on the grounds that they had failed to advance a unified policy and a specific plan of campaign; whereas, in actual fact, the producers had deliberately refrained from forming any specific policy or plan until such time as H.M. Government should elect to take them into consultation.

Answering the Challenge

This challenge, however, must not be left unanswered. The undersigned venture, therefore, to advance the following scheme for the consideration of H.M. Government, of the Press and of the Industry as a whole.

During the last fiscal year, the total receipts from the Film Industry's contribution to the Entertainment Tax amounted to six million pounds. Even under war time conditions it may be assumed, at a most conservative estimate, that the tax will net at least four million pounds per annum.

It is suggested that, until the cessation of hostilities, a proportion of these receipts should be devoted to the safeguarding of British film production, in the form, not of a subsidy, but of a loan. This loan would be available only up to a maximum of 60 per cent. of the total negative cost of each specific film; it would rank as a first charge on the gross receipts of the film and would be repayable at a low rate of interest.

Essentials of Scheme

The essentials of the scheme may be itemised as follows:—

(a) Multiple sums of £250,000 would be set aside from the receipts of the Entertainment Tax.

(b) A Central Administrative Council would be set up under the aegis of the Ministry of Information, to operate the scheme and to allocate these multiple sums.

(c) This Council would determine the number of films to be produced in the first batch under this allocation, say, for example, twelve films.

(d) The Council would examine the roster of producing companies desirous of participating in the scheme. It would approve, say, six of them and would apportion two films to each company, having, of course, due regard to the resources of the prospective participants, creative, financial and technical.

(e) The subject matter of these twelve films would be of a normal fictional character; the Council, however, would be empowered to exercise discrimination in order to ensure that each film should be

Continued on page 11



R. P. BAKER

WAR TIME— Regulations for Kinemas? NEW DUTY FOR POLICE

The KINE, understands there is a likelihood of special war time regulations for kinemas throughout the country being issued from the Home Office shortly.

These will probably supersede the local arrangements at present in force, and the application of these regulations will be a responsibility of the police in each area.

A greater uniformity of practice will result from this step.

Children Banned Unless With Adult

West Country Decision

"In the interests of public safety," the Plymouth Palladium announces, no children will be admitted to any performance of either "A" or "U" films during the duration of the war unless accompanied by an adult.

During the present emergency the Regent, Bristol, refuses to admit children unaccompanied by an adult to any performance.

No Restrictions on Film Imports

C.E.A. ADVOCATES RETENTION OF FILMS ACT

THE proposed scheme for the restriction of film imports has been abandoned. This was revealed on Tuesday at a meeting of the Executive Committee of the C.E.A.

Another important statement at this meeting was the official C.E.A. view that the Films Act should be retained. The C.E.A. is to contribute £1,000 towards the cost of the Film Tax campaign. A modification of the matinee price decision is also announced.

Consideration was given by the Executive Committee of the C.E.A. to the question of representations to the Board of Trade on the subject of British film production.

W. R. Fuller, the General Secretary, outlined the various ideas which had been held and in most cases subsequently abandoned by Government departments, especially in relation to the suggested restriction of film imports, which had been dropped.

There had been some discussions between the American renters and the Board of Trade this week, relating to the remittance of money abroad.

The Board had asked the renters for concrete suggestions, as the Government did not wish either to restrict imports or to hold up British production.

Following its discussion of this matter, the Committee decided that steps should be taken to ensure that the Association's view that the Films Act should be retained would be properly represented during next Thursday's (to-day's) debate on British film production in the House of Commons, but to withhold further expression of opinion until it was known what suggestions the renters were agreeing to make to the Board of Trade.

Film Tax Campaign

Arising out of the General Council's decision to make a contribution to the K.R.S. towards the cost of the Film Tax campaign, details of the expenditure were given by the General Secretary.

E. J. Hinge (the president) commented on the immense value to the whole industry of the success of the campaign and proposed that the C.E.A. should contribute £1,000 towards the cost, which was unanimously agreed.

Exhibitors' Hardships

Reduction and variation of film rental terms owing to the serious losses being sustained by kinemas, especially in areas which had been evacuated, was dealt with at great length. It was finally resolved that the branches should be requested to collect data regarding specific cases of hardship,

which would be submitted to the November meeting of the General Council.

Matinee Prices

Several individual cases relating to difficulties arising over the suspension of bargain matinee prices were investigated, and after discussion it was decided that where a 6d. price was introduced in the afternoon to meet competition from a circuit that normally had a 6d. admission price all day, such price did not come within the scope of the Association's recommendation regarding bargain matinees, provided it was not advertised as a cheap matinee price.

Week end Opening

A letter from the Home Office confirming the extension of opening to 10 p.m. on a staggered basis for the West End of London was read.

The General Secretary gave a full account to the Committee of the discussion which had taken place with the Commissioner of Police, leading to the later opening of West End kinemas.

The question of the further representations to be made during next week to the Home Office was fully discussed and arrangements made for the drawing up of a memorandum setting forth the representations to be made in the light of experience obtained since the reopening of kinemas.

Safety Precautions

A draft of suggested conditions for added safety to be applied to reopened kinemas, based on proposals from the Home Office, was placed before the meeting and fully discussed.

A large number of ideas and suggestions were put forward by most of the members and were incorporated into the draft for re-submission to the Home Office.

The question of Western Electric contracts and the position created by the closing of kinemas was also discussed, and the meeting was informed that negotiations were proceeding with the Western Electric Company.

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A NEW PRODUCTION PLAN

TO revive British production—once again—is a praiseworthy effort. and we are glad to give prominence on another page to the latest scheme. It is, of course, impossible to regard it as a finished policy, for no official recognition of the quota has yet been given, nor is there reason to anticipate that the Chancellor of the Exchequer's willingness to release any of the income he derives from the Entertainment Tax.

These are rather formidable obstacles which it would be unwise to ignore. At present we have had no more than ministerial lip-service to our claims that the British film is a vital necessity for the propagation of national culture and ideals; it is at a moment like this that one fears the demand for money by the Treasury is likely to outweigh any less immediate and practical ideas.

Nevertheless, we would urge every department of the business to consider the proposition sketched out by the Associated Talking Pictures directors, whose general survey of the field at least is an important preliminary to any discussion.

Probably a good deal of suspicion will be expressed at the suggestion of advancing under the aegis of the Ministry of Information, for we in the film production world have little confidence in any form of Governmental supervision.

At the same time we should have to recognise that some form of official oversight would be essential immediately the Treasury took any financial interest in the plan.

Failing any encouragement for the production of British pictures on normal commercial lines, some such organisation as that propounded might well be looked upon as a possible life-buoy. It is in its present stage tied up with ideas which have not been popular in the business, and some of these call for clarification.

Meantime, studio executives are not—more's the pity—so busy that they cannot afford time and attention to consider the project.

TO FILM THE WAR

AMONGST the many hardships which war imposes there is a big, if intangible, danger to the public morale caused by the automatic closing down of information about the military action in which our men are engaged.

Perhaps we have been keyed up to expect big happenings in the first few weeks. However natural this feeling may be, we were beginning to think, thanks to official secrecy, that this is not supposed to be our war at all, but that of a few olympian directors of events.

It has now been recognised, we are glad to see, that the citizens of this country who are paying the piper are at least going to be given a chance of knowing something of the performance. A party of newsreel cameramen left for the front on Tuesday, and in due course we may now expect something like a screen story of our expeditionary force.

Nobody will look forward to stirring battle-scenes or waving banners. Too many of us know something about war. But there is hardly a family in the land without a vital personal interest in what is going on across the Channel, and picturegoers from one end of the country to the other will now have a chance of gaining for themselves some sort of insight into active service conditions.

Long Shots

**IMPORTS RESTRICTION PLAN DROPPED—
SAM MORRIS RETIRES—A PROPAGANDA FILM COMEDY—C.E.A. ADDS A RIDER—A BIG BUSINESS PAMPHLET**

SO we were frightened with false fire last week after all. The scheme for the restriction of film imports, rumours of which threatened to gum up the works, is no more. Being wise after the event, I may say I was incredulous all along.

ACCORDING to a message divulged by the Executive Committee of the C.E.A. it has been abandoned, and we can now look forward from the same standpoint as a week or so ago. Which certainly moves one awkward boulder from our uphill path, but even so we have a long way to go before we can afford to be complacent.

NOW that theatres in the West End have been granted the privilege of 11 o'clock closing, there is no reason why cinemas should not share in the added hour's benefit.

DUE to difficulties of travel, a large number of men employed in offices and workshops are at present unable to reach their homes until well after 7 p.m. A wash, a change, and a meal occupy a further hour, and it is impossible in these circumstances to visit a cinema with wife and family in time to see a full programme, which must end at 10 p.m. An extra hour would allow an adjustment of the programme which would permit a return to former cinema-going practices.

THE retirement of Sam Morris from his position as vice-president of Warner Brothers in charge of foreign sales will be deeply regretted in this country, where he has been a regular visitor during recent years.

HE was taken ill while in South America a little while ago and has not made progress enough since his return to America to feel himself able to carry on his many and onerous duties. J. S. Hummel, who succeeds him has been Sam Morris's right-hand man as foreign sales manager.

LISTEN to a story of the way in which some scenes for a propaganda film were arranged to be made. A.R.P. personnel were commanded to be at a certain London park, where it was stated that movie cameras would shoot pictures of A.R.P. Warden marshalling some of London's inhabitants down the ramp into the trenches. They arrived at the appointed time, to find the apparatus and one or two youthful cameramen of the G.P.O. unit—but no crowd. A little showmanship—the panning of the camera—summoned a number of people, who were induced to walk down to the shelter by being told that they would appear in a motion picture.

EVERYTHING went well and the crowd did its bit, while the sun lent brightness to the scene. The officials who had persuaded the crowd to perform felt very pleased with themselves, but were dismayed when the cameramen announced that they had not exposed any film—that what had taken place was just a rehearsal. At this point, King Sol, who had smiled brightly on the proceedings, retired from the supervision of affairs and black clouds threatened rain. Light was too bad to get good pictures, and the crowd was not disposed to go through its performance a second time.

WHEN the next C.E.A. banquet is held, shall we behold the spectacle repeated that was once seen in a London hotel when Tom Mix rode Tony into the banquet room? H. P. E. Mears, vice-president of the C.E.A. and a Bournemouth councillor, has already ridden eight miles to Bournemouth Town Hall to attend a meeting there; the next step in emulation of Tom Mix should not be an impossible one.

IT is all the result of petrol restriction, and Councillor Mears is to be congratulated on making his hobby of horse-riding a useful form of locomotion for the transaction of private and public business. Renters may run round in Rolls-Royces (if there is petrol enough left for them); sturdy independents of the Mears type, who are at



COUNCILLOR H. P. E. MEARS, C.E.A. Vice-President, on his way to a Bournemouth Council Meeting

home as equestrians, may even be able to ride the high-horse over the renters.

WITH so much depression on the production side of the business, it was cheering to meet that energetic independent producer, Wigley Newman, and to hear that his unit is booked up with contracts into next year. Striking a topical note in his famous animal series, he has now completed "Zoo in War," which 20th-Fox is Trade showing to-day (Thursday). Further pictures are now in preparation for this company, while within the next few days Wigley signs a feature production contract for one of the leading American companies.

DAN BENJAMIN, chairman of the Sussex C.E.A., is outspoken in his condemnation of any policy which would abolish the quota provisions of the Cinematograph Films Act. To restrict film import would constitute a remedy definitely worse than the disease. "What is required is an unlimited choice of product and every incentive given to the British Industry to let the choice be 'British first.'"

OUR backwardness in propaganda and the need to use British films as a means of knitting closer the bonds of Empire, demands that films showing the British point of view should have the widest distribution in the Dominions. This is not only sentiment but business, spreading negative costs and automatically easing hire charges in this country.

WITH the suggestion of abolishing the Quota clauses, "what has the Industry to face? Chaos, obliteration, and a blow to the pioneers who have had cause to glory in a pride of achievement? The British film industry is in the melting pot, and faces a catastrophe which may have untold consequences, its complete effacement, or a setback to 1918, the lowest ebb since its establishment in pre-1914 days. This must never come to pass."

BLACK-OUTS and the inability to use neon installations in this country become a little less difficult to endure when it is realised that even in distant Canada some theatres are without neon and other electric lighting on their marquees and fronts as a result of war time precautions.

THIS is the case in St. John, New Brunswick, and other maritime provinces of Canada. Staff drills are held, special emergency lighting has been installed for

use in possible black-outs during performances, in addition to the darkening of the theatre fronts. All these preparations have been carried out under the supervision of the Defence Committee. This seems a little over-careful to British eyes, but our Canadian cousins know best.

A NEARER result of war restrictions is that cinema managers in the Isle of Man are having great difficulty in obtaining supplies of coke with which to keep their heating plants going during the winter months.

A DEPUTATION of managers who waited upon the Island's fuel controller was told by him, according to a report: "You can keep warm in a cinema by wearing warm clothing; you can't bake bread that way." Cold comfort!

ONCE again Frank Green has risen to the occasion, and with commendable enterprise is offering to exhibit, through Ace Distributors, an inspiring documentary giving the history of the Navy from the Vikings to the present day. This timely production, entitled "Cavalade of the Navy," photographed in Technicolor, is something new in feature films. Made by Horace Shepherd, it brings to the screen milestones in the Navy's history by famous paintings, while a many voiced commentary and an excellent choice of music contribute important elements to the ensemble.

FILM finance during the boom period came very near being a scandal, and the zig-zag method by which some film producing companies secured money via insurance organisations and banks and then expended it extravagantly is well known in the Trade.

UNDER the title "Film Business is Big Business," the Association of Cinematograph Technicians has published the survey presented to its sixth annual general meeting by Ralph Bond, and its published price of 2½d. should secure it a wide circulation.

THE pamphlet's main aim is to show how disastrously the slump which followed the boom has reacted upon studio workers, but, in doing this, it has been necessary to outline financial convolutions by which boom production was carried out, and this provides interesting and pungent reading. A very useful appendix gives financial associations of directors under their particular company's heading.

ANNIVERSARIES are occasions subject to variability in accordance with the emphasis laid upon this or that particular event. We in this country heralded the jubilee of cinematography a few months ago in celebration of the first effective patent taken out by William Friese-Greene early in 1889.

AMERICA now steps in with a jubilee, and last week in the United States was Golden Jubilee week. October 6 was the chief day of observance, being chosen as fifty years following T. A. Edison's first demonstration of his Kinetoscope, an apparatus.

PUBLICITY for the film was the aim of the American effort, and it seems to have achieved quite a tolerable amount of success. Here in this country war activities somewhat overshadow inventors' anniversaries, and even the Friese-Greene anniversary a few months ago only achieved a limited observance.

RENTERS' dispatch managers had an opportunity to discuss their difficulties openly at a conference called by R. V. Crow on Monday, with J. W. Green, of the transport companies, and Mr. Smith, of the K.R.S. Good progress was made and a number of obstacles removed.

THE chief of these related to economies in transport necessitated by petrol rationing. The Monday to Sunday programme week was found to be an impossibility in present circumstances, and the Sunday to Saturday programme and the special Sunday picture were arranged.

C.E.A. branch chairmen have decorated themselves during the past few years with collars and badges of office. Members of the General Council with years of Association work to their credit can be picked out from the rank and file on festive occasions; and now at last a body of men to whom much of the success of the organisation is due will receive the distinction of a decoration.

NEEDLESS to say, I refer to the branch secretaries, a highly efficient, if somewhat self-effacing unit in the Association, amongst whom I have many friends. I don't believe they care very much if they wear badges or not, for they know their work speaks for them; nevertheless they hardly fail to be gratified to receive a token of recognition from their members.

THE STROLLER

SAM MORRIS ILL, RETIRES FROM WARNER'S

"Kine." New York Cable from Motion Picture Daily

SAM MORRIS, vice-president, in charge of Warner Foreign distribution, is retiring owing to illness. Joseph S. Hummel, general foreign sales manager, succeeds him.

IT IS EXPECTED that Sam Sax will get Warner Studio post.

M-G-M MAKING "Earl of Chicago" and RKO-Radio-Herbert Wilcox "The Life of Marie Lloyd" in Hollywood instead of London.

SENIOR U.A. EXECUTIVES take voluntary salary cuts. Murray Silverstone emphasises the need to return production cost from domestic market. U.A. are especially hurt by loss of foreign market.

MONOGRAM SHOWS profit of \$78,000 during the eight months ending July 1.

WAR CAUSES an increase of 15 per cent. in accessories cost in Canada.

ATLAS PLANS new RKO-Radio underwriting offer soon for million and a half dollars of RKO stock.

HAYS office in New York and Hollywood institute salary cuts all over \$50 weekly.

JULES LEVY RESIGNS as General Sales Manager of RKO-Radio; no plans have yet been made as to successor; Ned Depinet has taken over his duties. Levy himself has no plans.

Close-Ups

By
Screencomber

UNBENT, AND UNBROKEN

AS President of the S.F.T.P.O.C.T.C., or to put it more briefly—the Society for the Prevention of Cruelty to Critics—I would like to lodge a protest against the treatment being meted out to the poor wretches in war time. Last week I drew attention to the scandal of the Nazi-Soviet Pact with its consequent caviare shortage and its subsequent horrors on the caviare-starved critics.

This week I hope to focus attention upon a further horror inflicted upon the critics. Those lucky people, whose privilege it is to mix with the newspaper boys on equal terms, may have noticed a slight unbending in their attitude recently. The critics, in the normal course of events, appear to the casual observer, to be stiff, aloof and distant; as a matter of fact, they are among the most sociable and friendly boys one could meet in a day's march, always supposing you have no legs.

This stiffness is not actually due to any coldness on their part, but to the fact that their constant attendance at Press screenings fills their pockets so full of cigars that they dare not unbend, without the risk of breaking the cigars concealed all over their persons.

I have exclusive information to the effect that certain economies are being effected at Press shows, and as a result not only are the film correspondents being refused caviare and champagne, but their supply of cigars is also being stopped.

While this is distinctly a case for the S.F.T.P.O.C.T.C., the fact that the critics are now unhampered by their loads of cigars permits them to unbend and gives them an air of bonhomie, or camaraderie, or what have you that they had not previously possessed, so that I am now extremely sorry that I brought the matter up, because I hate to think where all this is leading me.

AL FIXIT

AL FIXIT, ace film executive and high-powered efficiency expert, was not slow to see the possibilities of the black-out, as affecting picture theatres.

Al offered his services to any theatre requiring a 100 per cent. black-out. The manager of the Palladium, Much Weeding, was quick to avail himself of the opportunity of Al's services in such an important matter.

The black-out, it can be asserted, was 100 per cent. Unfortunately, Al, having noticed a strong beam of light emanating from the projection-box, took pains to black-out this beam and when the show started it was discovered that the projector lens had been completely obscured by black paint.

P.S.—Can anyone fix Al Fixit?

CRISIS NEWS

THE situation on the Oxford Street Front is still fraught with interest. Sensational diplomatic exchanges were witnessed during the week, the most significant being the signing of a non-aggression pact between the Associate Editor and Herr Screencomber.

It is not yet revealed how far the pact operates, but diplomatic observers believe that it extends right from the Sun in Long Acre all the way up Wardour Street to the Black Horse, hitherto regarded as exclusively Paramount-Fox territory.

Despite a series of sallies, the Paramount-Fox contingent are still said to be retaining control of the Saloon Bar and are clinging tenaciously to the counter. Herr Screencomber, contrary to radio reports, is still confined to the Four Ale.

A dramatic move by the Associate Editor and his troops occurred when he moved into the Saloon, thus driving the Paramount-Fox contingent right back to the Saloon Bar counter.

Herr Screencomber has announced his intention of making a triumphal entry into the Saloon Bar on Thursday, but the landlord claims that Herr Screencomber has already made so many triumphal entries on to his slate that his exit can be expected at any moment.

The Paramount-Fox group state that during the various encounters they have succeeded in sinking a number of Herr Screencomber's pints, but Herr Screencomber, broadcasting from his favourite retreat under the Four Ale Bar table, was in too great a state to state anything.

Meanwhile there is much speculation as to the treaty between the A.E. and Herr Screencomber, which is all the more puzzling because of a spirited attack by Herr Screencomber on the A.E. in page 395 of "Main Ramp." The attack was written at a time when Herr Screencomber, wishing to continue hospitalities on the Oxford Street Corridor, attempted to float a loan, and approached the A.E. with Treaty proposals.

The A.E. refusing to advance the necessary half-crown, the offensive was shifted to Long Acre. So offensive was the offensive that the Associate's secretary been a lady she would certainly have resigned by now, or may be, had she been a lady she could not have been the Associate's secretary.

TO FILM THE WAR
W. J. Cell, managing director of Pathe, bids farewell to Charles Martin who is to cover the Western front activities for Pathe Gazette



NEWS PICTURES FROM THE FRONT SHORTLY

Cameramen Leave for Somewhere in France

WITHIN the next week it is hoped that newsreels in this country will be able to present their own pictures of war scenes on the Western Front.

After weeks of delay and protest, newsreel cameramen left for Somewhere in France on Tuesday morning. They formed part of the army of war Press correspondents.

Since the outbreak of hostilities the newsreel companies have laboured under the handicap of the secret defence orders which forbade the taking of any pictures of the Services or anything concerned with them.

Now, with the departure of one ace cameraman from each unit, pictures will be available showing more intimate and thrilling scenes of the war area than hitherto.

On Monday each had a personal chat with Mr. Hore-Belisha, the War Minister, who offered them the full co-operation of the War Office.

In company with Freddy Watts, of Pathé, a KINE. correspondent was present at Waterloo Station on Tuesday to wish God-speed to Charles Martin, the Pathé cameraman. A comparatively young man of 36 years, Charles Martin has done great work in news picture gathering for Pathé over many years. This is his first war commission, and with him he takes as equipment a New-man and Sinclair and a De Vry camera.

Questioned on the procedure of news film distribution, Freddy Watts said there would be a pooling of all material. As regards censorship, it is hoped that this will be carried out direct from the War Office.

Other newsreel cameramen who left on Tuesday were from Universal, Paramount and Movietone. It is understood that others went by plane on Monday.

Feature Films at Leeds News Kinema

EXHIBITORS' APPEAL AGAINST DECISION IN FAVOUR OF CORPORATION DISMISSED

THE question of full-length films in a news kinema was raised again when the proprietors of Moortown Corner House Cinema, Leeds, appealed without success at Leeds Quarter Sessions against a conviction by the city Stipendiary Magistrate for breach of an agreement with the corporation.

The point at issue lay in the display outside the kinema of advertisements of a kind prohibited by a clause in the agreement.

One of the stipulations made by the Corporation was that the company were prohibited from displaying signs, advertisements, or attachments other than those showing the names of the theatre, proprietors and any other matter necessary for advertising the newsreel theatre and the newsreel films to be exhibited.

The appellants were Crawshaw Gardens Estate Co., Ltd., proprietors of the kinema, who had been fined £2 by the Stipendiary Magistrate, and William Hobson, a director of the company, who had also been prosecuted for aiding and abetting the offence, the summons being dismissed under the Probation Act on payment of costs.

The Corporation case was put by H. R. B. Shepherd, barrister, and he pointed out that films, including "Pygmalion" and "Sorrell and Son," had been shown and advertised. This was considered by the Corporation to be a breach of the agreement.

The appellants entered a complete denial of any breach and contended that the Stipendiary Magistrate was wrong in holding that they were prohibited from showing certain films.

On their behalf Ralph Cleworth held that the nature of the films permitted to be shown could only be affected by the kinematograph licence which exhibitors had to possess and that no agreement made before or after issue of the licence could whittle away Mr. Hobson's power to show films permitted by the Cinematograph Acts.

He instanced that if an exhibitor limited programmes to actual newsreels there

would not be programmes longer than 20 minutes, and he was entitled therefore to show such films in addition as policy and business demanded. So long as he advertised them outside, legitimately describing them, the Corporation had no right to interfere. The idea of the agreement was to keep hoardings away and prevent the kinema company using the ground as an advertisement medium for other persons.

R. Cleworth contended that, whatever be the Recorder's decision on the charges made it did not affect the question of what might be shown inside the kinema, even if it was held that certain films might not be advertised outside.

If the appellants were not allowed to show "feature" films there would be an end to their business. It was impossible to carry on as a newsreel exhibitor only.

Giving his judgment, the Recorder (J. Willoughby Jardine, K.C.), said he thought a newsreel theatre was a limited form of kinematograph entertainment, and he thought any member of the public would also think the same.

They would expect it to show films of much shorter length than the ordinary kinema showed, and the performance, according to the Trade evidence he had heard, would be an average of 1½ to 1¾ hours. The nature of the films would be newsreels and "shorts." It was perfectly well known for a proprietor to show short "feature" films, but that was not an ordinary activity of a newsreel theatre.

He was not prepared to read the agreement as a limitation to advertisements of only a small part of the programme, namely newsreels, but he did not hold that there was no permission given for advertising long "feature" films which were not the ordinary work of what the public and Trade regarded as a newsreel theatre.

He dismissed the appeals, and, on the application of Mr. Shepherd, allowed costs for the Corporation.

FUEL RATIONING OF KINEMAS

Not in Commercial Building Class

POSITION REVEALED BY NOTTS & DERBY C.E.A.

THE position of the kinema in regard to fuel rationing was discussed by the Notts and Derby Branch of the C.E.A. It was pointed out that kinemas were not in the "commercial" class of premises and were subject to the rationing scheme. J. Pollard presided.

The SECRETARY reported that inquiries from the Fuel Controller revealed that kinemas and places of entertainment were definitely included in the rationing scheme, whereby the consumption of coal, gas and electricity would be reduced to 75 per cent. of the pre-war consumption. Certain members had inquired whether kinemas came under the category of "commercial buildings," which were allowed to convert their units of electricity to tons of coal, and terms of gas similarly to tons of coal, so that if the total consumption of coal exceeded 100 tons, there were special arrangements.

The members were informed definitely that kinemas were not in the "commercial buildings" class, but came under the rationing scheme for fuel.

End of Bargain Prices

Members were recommended to discontinue bargain matinee prices wherever practicable.

Nottingham Dump Refused

The request for a film dump in Nottingham had been refused by the K.R.S., it was stated. The K.R.S. considered that the Birmingham dump covered all necessary needs for the Midlands.

For Kinema A.R.P. Only

Complaints had been received that members attending kinema A.R.P. classes were being asked to sign certain forms which required duty outside the kinema.

The SECRETARY stated that the only forms which the air raid movement were expected to sign were forms which were signed by all members—namely, the Warden Enrolment Form and the National Service Form.

S.O. Application

It was resolved that the General Secretary be requested to place before the General Council for their consideration "that an application be made to the Home Office for emergency legislation and to allow local magistrates to grant permission for two Sundays for film displays where they are at present prohibited."

Neon Signs

Reporting on the main points at the last General Council meeting, H. ELTON said that with regard to neon signs there appeared to be no dispute as to the maintenance contract not continuing. However, where hire was also involved, that aspect was at the moment being considered by the solicitor.

Mr. Elton also said that it was understood that where children's matinees were prohibited, the films booked would be cancelled by the K.R.S. and, further, that where exhibitors thought it unwise to continue these matinees, renters would be prepared to negotiate, having regard to the particular circumstances.

Members of the C.E.A. stood in silence as a tribute to the late Mr. Marshall, proprietor of the Hippodrome, Ripley, one of the pioneers of the branch.

Death of Leila Stewart

G.F.D. PUBLICITY CHIEF

A GREAT publicity chief, the acknowledged head of her profession, Leila Stewart, died on Saturday night after a long and painful illness. The KINE. voices the deep sympathy which the whole industry feels for her husband, Alec Stewart, and for the whole of the General Film Distributors organisation, of which she has been so conspicuous a member since its formation.

Its managing director, C. M. Woolf, will feel the loss acutely, for she has been associated with his enterprises since his early days, when W. and F. entered the business. She took a prominent part in selling pictures to the exhibitor and the public, with courageous, energetic and imaginative schemes which contributed very greatly to the succession of history-making steps of the companies with which she was associated.

While her major professional achievements were connected with W. and F., Gaumont-British and G.F.D., she had also been during an important period the publicity director of Warner Bros., and earlier did much to put on the map the Stoll Picture Theatre, Bolton's Mutual, B. and C., and for a time United Artists. She entered film publicity from Fleet Street, where she was at one stage of her career the only woman to run her own advertising agency.

Although her illness had been of long standing, Mrs. Stewart's tremendous will-power kept her in the forefront of her company's activities almost to the end, and even from her sick-bed she insisted upon carrying on with her old-time energy. Her passing will leave a blank very difficult to fill, whether we think of her as an outstanding publicist, or, as most of us prefer, a big-hearted and valued friend.

S. R.

London Trade Show Diary

Thursday

Quick Millions (20th-Fox)

Century Theatre, Soho Square.
11 a.m. and 3 p.m.
Cast: Jed Prouty, Spring Byington, Ken Howell, George Ernest, June Carlson, Florence Roberts and Billy Mahan with Eddie Collins, Robert Shaw and Helen Ericson. Director: Malcolm St. Clair.

"Here They Go Again!" The Jones Family are off to the Grand Canyon this time, to inherit a gold mine. It costs them ten for every dollar they take out of it, but they run across ghosts, fake geologists, gangsters, fights and flying bullets and provide laughs and thrills for all. Buster Keaton, famous comedian of the silent screen, collaborated in the original story.

Ten Days in Paris (Columbia)

Phoenix Theatre. 2.45 p.m.
Cast: Rex Harrison, Karen Verne, C. V. France, Leo Genn, Joan Marion, Anthony Holles, John Abbott, Robert Rendel. Director: Tim Whelan.

Following closely behind Columbia's two previous British super productions, "Q Planes" and "The Spy in Black," which have both registered outstanding success wherever they have been shown, comes yet another Denham picture, produced by Irving Asher, "Ten Days in Paris."

According to advance reports, the timeliness and topicality of its theme make the

Monday

Wyoming Outlaw (British Lion)

Own Theatre. 11 a.m.
Cast: John Wayne, Ray Corrigan, Raymond Hatton. Director: George Sherman.
In this Republic film of the "Three Mesquiteers" series, John Wayne, a victim of mistaken justice, becomes an outlaw and eventually clears himself in a series of action scenes, one of which is the siege of his mountain retreat by aeroplanes, dynamite and machine-guns.

Tuesday

The Zero Hour (British Lion)

Cambridge Theatre. 11 a.m.
Cast: Otto Kruger, Frieda Inescort, Adrienne Ames, Don Douglas, Jane Darwell, Ann Todd. Director: Sydney Salkow.

"The Zero Hour," a Republic production, presents a new team—Frieda Inescort and

guard, his burning desire for revenge, and his escape and tensely dramatic means of avenging himself on his betrayer, combine to provide him with a characterisation as stark and vivid as any he has ever done.

Wednesday

Mickey the Kid (British Lion)

Cambridge Theatre. 11 a.m.
Cast: Bruce Cabot, Tommy Ryan, Zasu Pines, Ralph Byrd. Director: Arthur Lubin.

"Mickey the Kid," a Republic production, is a strong drama of a gangster who, hunted by G-men, sends his son to live in the country, where the youngster turns out to be the village hero when he fights the local school bully and later saves a coach full of children from freezing to death when they are trapped in a snow drift.

Girl from Rio (Pathe)

Paris, Lower Regent Street. 11 a.m.
Cast: Movita, Warren Hull, Clay Clement. Director: Lambert Butler.

In this modern musical, Movita, for the first time in a non-costume story, appears as Marquita, South American musical star, who dashes to New York to help her brother clear himself of a murder charge. With the aid of her manager, Warren Hull, who follows her, she is able to get a contract at a cabaret in a night-club owned by Clay Clement, who is suspected of the crime. Lavish musical numbers are interspersed with thrills in "Girl from Rio," and there is a tense climax as Movita, singing the lovely "Romance in Rio," is made aware that as soon as she finishes her number she will meet her death.

NEW PRODUCT ANALYSED

DRAMA

Ten Days in Paris
The Man They Could Not Hang
The Zero Hour
Mickey the Kid
Girl from Rio
Golden Boy
Blackmail

COMEDY DRAMA

Quick Millions
Over the Moon
French Without Tears

COMEDY

All at Sea

Golden Boy (Columbia)

Phoenix Theatre. 2.45 p.m.
Cast: William Holden, Barbara Stanwyck, Adolphe Menjou, Lee Cobb. Director: Rouben Mamoulian.

The big hit of the picture is the sensational performance of the screen newcomer—William Holden—in the title-role, whose performance is said to stamp him as one of the greatest finds in years. His interpretation of the difficult part of the young violinist, who is torn between his passion for music and his better-paid ability as a boxer, and ultimately moulds his artistic hands into battering rams to attain quick fame and fortune, has won unstinted praise from American critics.

Co-starring with him are Barbara Stanwyck and Adolphe Menjou—the former playing the part of Lorna Moon, with Menjou cast as the Golden Boy's manager, Tom Moody. Another highly rated portrayal is that of Lee Cobb as the boy's father.

Rouben Mamoulian has kept the tempo at break-neck pace; one advance review heralds "Golden Boy" as "the fastest moving film yet made."

French Without Tears (Paramount)

Cambridge Theatre. 3 p.m.
Cast: Ray Milland, Ellen Drew, Janine Darcey, David Tree, Roland Culver, Guy Middleton, Kenneth Morgan, Margaret Yarde, Tom Gable. Director: Anthony Asquith.

This Mario Zampi production is based on the famous West End stage success by Terence Rattigan from the script by Anatole Grunwald and Ian Dalrymple.

PATHE HITS OFF WITH FOUR

New Karloff and Welwyn Production in Autumn Schedule

PATHE commence in earnest their extensive schedule of autumn Trade presentations with a selected group of four attractions to be screened during the next few days.

It is further understood from W. J. Gell, managing director, that arrangements are being made to screen another four attractions immediately the current four have been Trade shown at the usual branch centres throughout the country.

Mr. Gell speaks particularly enthusiastically of two headliners in the first series. These are the third of the Boris Karloff Monogram mystery supers, "Mr. Wong in Chinatown," and a John Argyle Welwyn production, "Dark Eyes of London."

Both are claimed to be outstanding subjects of their type and the second mentioned is guaranteed, says the Pathe chief, to thrill the most hardened critic. "I can personally vouch for its particular sinister and eerie appeal," he added.

The Quartet
The first screening is to take place at the Paris, Regent Street, on Wednesday, October 18, at 11 a.m. It is a Monogram attraction and is entitled "Girl from Rio." Movita is its star and the subject is described as a melodrama with a musical background. Movita sings two very catchy numbers and she has never appeared in a more suitable rôle or to better advantage. Warren Hull plays opposite and the supporting cast includes Alan Baldwin, Kay Linaker, Clay Clement and Richard Tucker. The story is of a South American singer who becomes involved in a murder mystery and is able to put an end to the nefarious activities of a gang of fire-raisers who stop not even at murder to gain their ends. Lambert Hillyer directed.

Darro in Comedy Drama
Frankie Darro, who has shown in the past

a special aptitude for light comedy rôles, although cast in each of his pictures as a little "tough guy," will be seen in his latest Monogram production entitled "Amateur Detective" as a youthful sleuth who, through his bungling, gets in wrong with the police but proves his mettle by eventually roping in a real crook. "Amateur Detective" is to be Trade shown at the Paris, Regent Street, on Thursday, October 19, at 11 a.m.

Others in leading rôles are Lillian Elliott, Dick Purcell, Sheila Darcy and Denis Moore. This is an out of the ordinary Darro offering, although described as a comedy drama it has abundant thrills and plenty of fast action. Howard Bretherton directed.

Edgar Wallace Thriller

On Thursday afternoon, October 19, at 3 p.m., at the Cambridge, there will be shown an Edgar Wallace master thriller, "Dark Eyes of London," with Bela (Dracula) Lugosi starring. This British production, one of the most thrilling contributions from a British studio, was produced by John Argyle at Welwyn and was considered by the Liverpool Trade-show audience (where it was shown recently) to be the most holding screen thriller seen in that city for many a day.

Lugosi as a box-office name needs no introduction, and he is supported by a superlative British cast headed by Hugh Williams, Greta Gynt, Wilfred Walter, Edmond Ryan and Julie Suedo.

The story of the film concerns the sinister scheme of a half-mad doctor who conceives an evil plan to get rich quick at the expense of human lives. It is the type of Edgar Wallace thriller that is calculated to keep the audience on the edge of their seats with suspense. It was directed by Walter Summers, whose last job of work before hostilities commenced was "Traitor Spy," to be Trade shown in the near future.

Karloff as "Wong" Again

The last screening of the batch is a Monogram super-mystery, drama entitled "Mr. Wong in Chinatown," wherein the admirable Boris Karloff plays the leading rôle, that of Wong, Oriental criminologist of repute. This production is easily the best Wong story to date and will enhance further the popularity of these entertaining detective mysteries.

This time Wong is called in by the police to solve the mysterious killing of a Chinese princess whose visit to the U.S.A. was for the purpose of purchasing a huge quantity of war planes to carry on an Eastern war. William Nigh directed, and those featured are Grant Withers, Marjorie Reynolds, George Lynn, Lotus Long and Guy Tyler. "Mr. Wong in Chinatown" will be Trade shown at the Cambridge Theatre on Friday, October 20, at 3 p.m.

Both this subject and "Dark Eyes of London" had been scheduled prior to the outbreak of war for night screenings. The black-out, however, has made this impracticable for the screening of more important productions.

BRISTOL'S NEXT MEETING

The next meeting of the Bristol branch C.E.A. is arranged for next Tuesday, October 17. Last month the branch held five meetings.



A scene from the latest Jones Family vehicle QUICK MILLIONS, which 20th Century-Fox is Trade showing to-day (Thursday) at the Century Theatre

box-office potentialities of "Ten Days in Paris" a foregone conclusion. The film is said to be replete with thrills, drama, romance and adventure, and throughout its entirety there is an abundance of humour.

Rex Harrison, at the head of an exceptionally talented cast, is seen as a Secret Service agent. Karen Verne, a beautiful new screen discovery, has the feminine leading rôle.

Friday

The Man They Could Not Hang (Columbia)

Phoenix Theatre. 2.45 p.m.
Cast: Boris Karloff, Lorna Gray, Robert Wilcox, Roger Pryor, Don Beddoe, Ann Doran, Joseph de Stefano, Charles Trowbridge, Byron Foulger, Dick Curtis, James Craig, John Tyrrell. Director: Nick Grinde.

This picture is said to provide the famous portrayer of sinister rôles with his greatest opportunity to date as the inventor of a mechanical heart which restores life. How he is tried and convicted of murder and his invention used by one of his assistants to bring him back to life provides engrossing and hair-raising entertainment. Karloff, embittered by the way he was treated, plans his revenge on those who were concerned with his downfall. There is thrill upon thrill as each victim is entrapped, but, eventually, in an unusual climax, Karloff dies, this time with his own secret.

Over the Moon (United Artists)

Cambridge Theatre. 3 p.m.
Cast: Merle Oberon, Rex Harrison, Ursula Jeans, Robert Douglas, Louis Borell, Zena Dare. Director: Thornton Freeland.

This delightful comedy in Technicolor gives fullest play to Merle Oberon's gift for high-spirited comedy in the rôle of a romantic young Yorkshire girl who suddenly comes into a fortune. Rex Harrison, a country doctor, had sold his practice to be able to marry her and give her a good time, but now finds himself unable to compete with the dazzling millionairess and the crowds of self-interested hangers-on, which include Ursula Jeans and Zena Dare. Tired of playing off Louis Borell against Peter Haddon, Merle finally tracks her country doctor down to his Swiss retreat. The tussle, however, is not yet over. The old Merle isn't any good to him, and the new Rex appears no longer to be the modest and sincere country doctor who wooed her in Yorkshire. They have to discover themselves and one another afresh. In the last phase, Merle reveals all her charm and understanding, and Rex all his fundamental good nature and tolerance.

All at Sea (British Lion)

Cambridge Theatre. 3 p.m.
Cast: Sandy Powell, Kay Walsh, John Warwick, Gus McNaughton, Leslie Perrins, Franklin Dyll. Director: Herbert Smith.

Much of the action of "All at Sea" takes place aboard a warship, and plenty of robust action and humour has been incorporated, as well as many typical songs of the sea, while the strength and preparedness of the Navy is demonstrated by the panoramic glimpses of the Fleet at sea.

Sandy Powell is sacked from his job in a chemical factory, and when leaving, takes with him, without knowing it, the formulae of a new high explosive.

He joins the Navy without telling anyone and when the loss of the chemical is discovered a hue and cry is raised for him. Two officials in the factory are planning to sell the secret to foreign agents, and in order to regain it they track Sandy to Chatham and afterwards to the Mediterranean, where Sandy is serving on H.M.S. *Terrific*. Following an exciting chase, Sandy is finally triumphant and returns the formulae to the rightful owner.

Tuesday & Wednesday

Blackmail (M-G-M)

Empire Theatre. 10 a.m., 12.5 p.m., 2.10 p.m., 4.15 p.m., 6.20 p.m., and 8.20 p.m.

Cast: Edward G. Robinson, Ruth Hussey, Bobs Watson, Guinn Williams, Gene Lockhart. Director: Henry C. Potter.

In an adventurously exciting story of a prison camp, torture and an escape through swampy jungles, and of the hazardous life of a dynamiter of oil well fires, Edward G. Robinson appears again in the toils of the law, but this time in the sympathetic rôle of a man sent to prison for a crime which he did not commit.

The film opens nine years after he has escaped from the prison camp and finds him living under an assumed name with his wife, played by Ruth Hussey, and his eight-year-old son, Bobs Watson. Robinson and Guinn Williams are partners as oil well shooters, and the former is recognised by Gene Lockhart, who blackmails him and turns him over to the police. Robinson's treatment at the hands of the brutal prison



Edward G. Robinson and Ruth Hussey in BLACKMAIL, which M-G-M is Trade showing on Tuesday and Wednesday of next week, at the Empire Theatre

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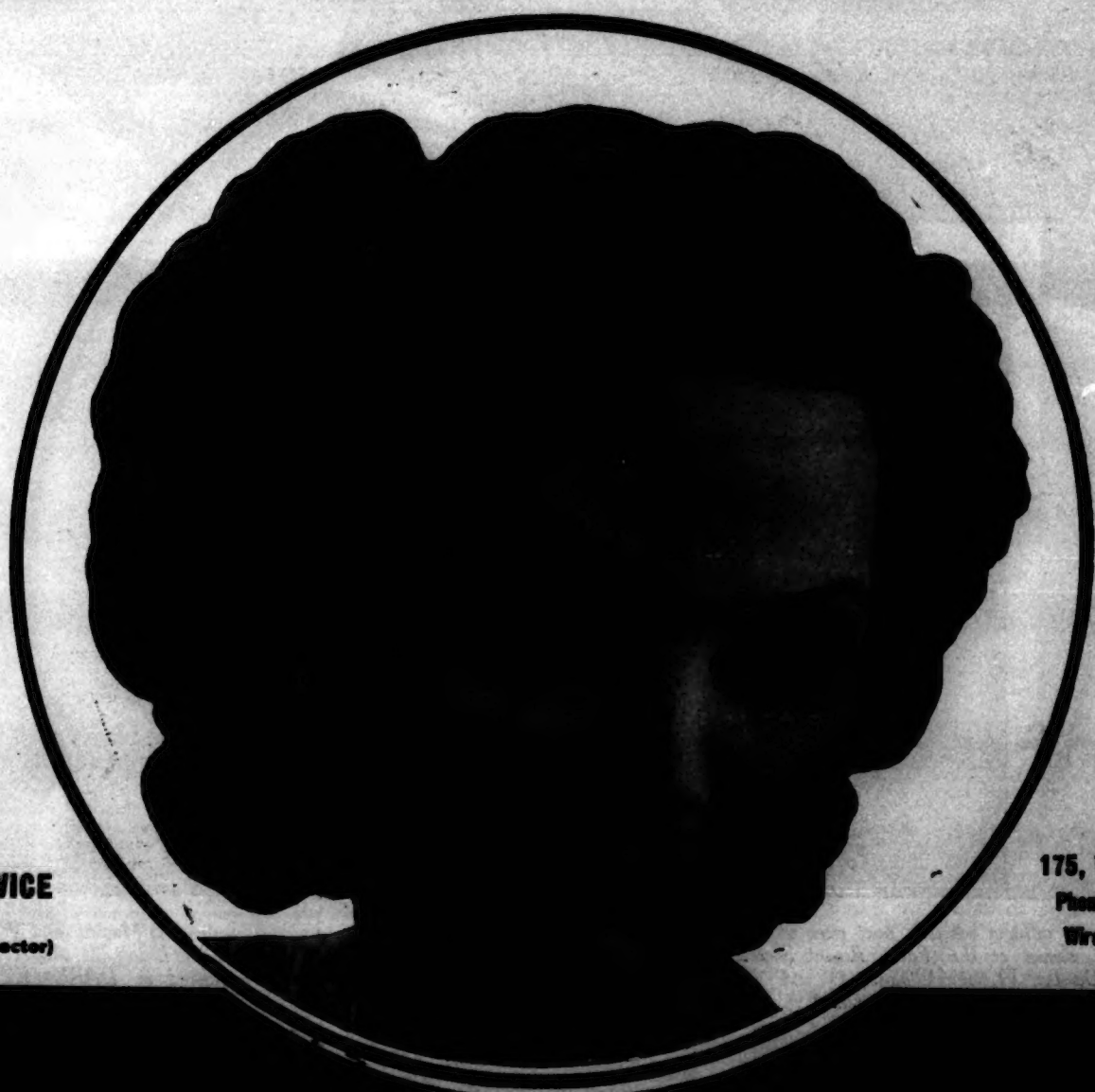
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PROVINCIAL TRADE SHOWS

MANCHESTER	...	...	Theatre Royal	...	...	Friday, October 13
CARDIFF	...	...	Olympian	...	...	Friday, October 13
NEWCASTLE	...	...	Essoldo	...	...	Monday, October 16
BIRMINGHAM	...	...	Scala	...	...	Wednes., October 18
LIVERPOOL	...	...	Forum	...	...	Thurs., October 19
LEEDS	...	...	Tower	...	...	Friday, October 20
SHEFFIELD	...	...	Cinema House	...	...	Tuesday, October 24



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FOUR BIG FILMS FROM PATHE



Pathe starts its autumn schedule next week with four important subjects, scenes from which are depicted above—(1) Movita and Warren Hull in *GIRL FROM RIO* to be shown at the Paris, Regent Street, October 18, at 11 a.m. (2) Frankie Darro and Lillian Elliott in *AMATEUR DETECTIVE* at the Paris, on October 19, at 11 a.m. (3 and 4) Bela Lugosi, Hugh Williams, and Greta Gynt are starred in *DARK EYES OF LONDON* at the Cambridge, on October 19, at 3 p.m. (5) Boris Karloff, Grant Withers, and Marjorie Reynolds appear in *MR. WONG IN CHINATOWN* at the Cambridge, on October 20, at 3 p.m.

LEEDS ALARM AT LIMITATION OF IMPORTS

Government Should be Told of Disastrous Effect

LIFTING OF SIX MONTHS BOOKING BAR URGED

A STRONG feeling that the six months booking bar should be ended so as to encourage British film production was expressed at last Friday's meeting of the Leeds Branch.

If this was done, more finance would be forthcoming for British films in the form of undertakings by exhibitors with producers in whom they had good faith, and that it would encourage American producers to make more films in England.

The Chairman (JACK PRENDERGAST), in raising this question, said that business at the moment was being controlled by the Treasury. It was a job for somebody with the wisdom of Solomon. They wanted to maintain an industry which took some £41,000,000 a year, and while some producers had sincere views about being on a firm footing others were quite ready to capitalise the making of pictures as under the 1927 Act.

Oliver Stanley had heard so many points of view and had been told so much that he knew very little. If he thought they could run this business on 150 American films a year he was entirely wrong.

CHARLES P. METCALFE put a resolution that this branch is alarmed at the prospect of the limitation of film imports and urges the Executive Committee immediately to make known to the President of the Board of Trade and to members of both Houses of Parliament the disastrous effect of any such limitation.

The amount of transport required for film imports was so small as to be negligible, said Mr. Metcalfe. Therefore the limitation of film imports could have but one object—to curtail the amount of money spent abroad.

The percentage of saving that would be brought about would not be proportionate to the percentage of normal imports excluded, because the demand for those films which might be allowed in would be such that their earnings would be abnormally high.

Whatever saving might be effected, the loss would be much greater; every 5s. saved from abroad would mean a loss of £1 in cinema takings.

The saving should be brought about in another way. Film imports should not be interfered with by direct limitation, but the quota clauses of the Films Bill should be retained and the renters' quota increased so that a greater proportion of the money earned by foreign films would have to be spent here.

Studio staffs would be greatly depleted by war service; to meet the shortage the clauses of the Film Act restricting foreign personnel in a quota film should be relaxed to allow the necessary infiltration of foreign neutrals.

The CHAIRMAN said that if these limitations of films were effected by control all the cinemas could not open. It was important that individual approaches to people in authority should not be permitted, as it might be that all circuit houses would be allowed to open while others would be closed. The Government should only listen to proper representatives of associated bodies.

There should be consolidation of all production and exhibiting interests. Emphasising that two-thirds of the revenue of films came from independent exhibitors, he reminded them that legislation asked them to show 20 per cent. of British films, thus acknowledging 80 per cent. of American films.

Mr. ROBERTS: We are all patriotic and want to see good British films, but we must have American films and the association must fight for them.

Mr. FREEDMAN: This is a matter of life and death to exhibitors. There is an opportunity for British producers to supply us with 50 per cent. of our requirements if they make the right films. Mr. Metcalfe is the man who should be appointed to do all that is possible with the Board of Trade.

Forward Booking

The CHAIRMAN: I think they should remove the six months barring clause for British films and the thing would then take care of itself. Mr. Metcalfe and I stood for this suggestion right through the preliminaries of the Films Act, but we were floored by others at the General Council. I think time has proved that we were looking ahead.

Co-operative Production

Mr. METCALFE: There is a difference in co-operative booking and co-operative production. Early in the summer this was discussed as an idea of ensuring work for British studios. There never could be a better opportunity for getting studios busy.

Mr. WHINCUP said he would support Mr. Metcalfe's resolution and would like to embody the chairman's suggestion that blind-booking restrictions on British films should be abolished.

Mr. ECKART: Do you think barring the six months clause would make so much difference?

The CHAIRMAN: Definitely; it would react in our interests.

Mr. WHINCUP moved that Taking into consideration the likelihood or certainty of a great shortage of films, the matter of co-operative production of films should be immediately considered, and as a preliminary step representation should be made to the Board of Trade to have the six months

booking period of British films deleted from the Films Act.

Mr. ECKART: Would I take more British films because of this, and would I book blindly?

Mr. METCALFE: In certain conditions, yes. When it was pointed out that producers might come along with projects for big batches of pictures the CHAIRMAN replied: "The alternative is the shortage of American films, no British films and the closing of theatres." He added that their contracts would mean so much money, and was legal tender to the film maker.

Mr. WHINCUP: If a certain producer whose films had proved successful at the box-office came to me, I would be prepared to guarantee to take 75 per cent. of his films if that would help him in his finance. I would have a safeguard in being able to refuse 25 per cent. of the films.

The Financial End

Mr. ECKART: Instead of Garbo getting £40,000 for a film, she will get £20,000. That is where economies will be made.

Mr. METCALFE: America might be prepared to make films in this country.

Mr. ECKART: Supposing American com-



HARRY HOPKINS, who asked that the barring clauses should be modified

panies would pay the money they made in this country into War Loan, would not the British Government be prepared to have it?

The CHAIRMAN: Hollywood could not afford to do that.

Mr. ECKART: If they close our theatres down they would close their own.

Mr. METCALFE said the solution was for America and ourselves to have a certain amount of production in both countries. If we had 50 per cent. and Hollywood 50 per cent., cinemas could be adequately supplied amount of production in both countries.

The resolutions submitted by Mr. Metcalfe and Mr. WHINCUP were both carried unanimously.

Sunday Opening

E. RUSH, secretary, told the meeting that Harrogate exhibitors had discussed Sunday opening. Wing-Commander Paul, who was stationed in Harrogate, had suggested that the cinemas should open on Sunday and local exhibitors wanted particulars as to taking action.

Mr. RUSH said he had received a reply from Mr. Fuller which indicated that where Military Authorities desired Sunday opening local licensing authorities were granted permission. It was agreed to inform Harrogate members to make the application accordingly.

Rating

The question of relief of rates in respect of the period during which cinemas were closed was mentioned by E. FREEDMAN, and it was resolved that the Chief Rating Officer in all local areas affected should be communicated with.

Modifying the Bars

Revisions with regard to barring clauses were solved in a resolution put forward by HARRY HOPKINS. His motion was that:—

In the opinion of the Leeds branch, pre-war barring clauses should be modified, and that during the war period no bar should exceed four miles of the borough or city boundary whichever was the greater.

Mr. METCALFE thought it was necessary, particularly as cinemas in central areas might be closed for indefinite periods.



Carole Lombard and Cary Grant in a scene from *ONLY YOU* (RKO-Radio), reviewed in this issue

Cheap Prices of Admission

Leeds C.E.A. Continued

Cheap matinee prices, and the position of small-town exhibitors, gave rise to much piquant comment. The general feeling was expressed agreeing in principle with the recommendation of the General Council to cut these out for the time being, but it was felt that some discretion should be exercised.

HARRY HOPKINS said that in his own district he had called all exhibitors together and 16 out of 17 invited had attended. They had decided to carry out the wishes of the General Council, and had arranged that the minimum evening prices should be the minimum matinee prices.

They had also agreed that this minimum should apply to children as well as adults. There was further agreement that all cinemas in the district should close balconies where these existed.

Mr. THORLEY, of South Elmsall, asked for enlightenment in relation to an area like his own where matinees catered largely for unemployed and old people.

JACK PRENDERGAST, in the chair, said there seemed to be room for consideration in districts where cheap matinees were often a means of keeping a theatre open.

Mr. METCALFE: The opinion in London is that cheap matinee prices should be abolished. It is a case of carrying on cinemas without making a loss. While the blackout lasts, many more people will go in the afternoons to avoid turning out in the dark. Unless these matinee prices are abolished we may be faced with the necessity of increasing evening prices, which is not desirable.

Mr. DOLBY: What I am concerned about is that before A.B.C. came into the town we were in unanimous agreement about prices. But they introduced cheap prices, and we have not been able to come to any agreement.

Mr. METCALFE: I don't think it was ever intended that a man who has charged lower prices should raise them so that they become higher than those of the opposition house. In general, cheap matinee prices should not persist.

Mr. ROBERTS: If we raise our matinee prices to evening prices we should be dearer in the afternoons than the circuit houses at nights.

Mr. HOPKINS sought to impress that there should be no thought that exhibitors in Leeds were putting up the prices for matinees. They were simply withdrawing certain concessions. "In the district with which I am concerned," he said, "our prices at night are far too low, and are kept that way by keen competition. I have a 3d. seat at night, and so have nine out of fourteen houses, so nobody can call me a profiteer."

Mr. ROBERTS: Would it not be best to suggest that everybody falls into line with the General Council, but that exceptional cases should be dealt with?

Mr. THORLEY: I think it would be better to refer back cases where special conditions prevail.

Mr. DOLBY seconded this, and the proposition was carried.

Booking Dates

The BRANCH SECRETARY said he had received a letter from Mr. Greenwood, of the Western Talkie Theatre, bringing forward the idea that every renter should check copies of films and forward lists as definite confirmation that films would be supplied on the dates given on the list. He had had expensive let-downs on dates agreed upon between the C.E.A. and the K.R.S.

Mr. DOLBY commented that much of what had occurred arose because of the great rush in which things had been done. If he had put on some of the stuff offered him for October 9 he might as well shut down. He recalled that Castleford reopened on a Saturday, and he had a grumble with regard to the copy of a film received by him. It arrived at 5.30, which meant that he could only run it once, and that he had no time to run the copy through in advance.

The film was "The Mikado," with which he had been much impressed at the Trade show. The renter told him the copy was an "encore" copy, but that meant nothing to him. Actually the film had seven

BOOKING DATE LET-DOWNS

Condemnation of Leeds Renters

encores. They could imagine the effect repeated encores had upon his audience.

Mr. TOLFREE (Wakefield) complained of the attitude of a renter who had refused to make alteration requested, and which were in keeping with the arrangements he understood had been made, with regard to films transferred from December 11 and December 18. He wanted to know if this constituted a breach of agreement.

The CHAIRMAN: It is a gentleman's agreement, and Mr. Griffiths asked that all particulars should be sent to him in any case of this kind.

Mr. METCALFE: I think you are entitled to say you won't show the film at all.

Mr. HOPKINS: There is no compulsion to alter dates. One is a contract and the other an agreement. This fortnight is to enable everybody to get into step and restore normal booking from December 25. Many people may have to make big jumps in dates.

The CHAIRMAN: You are involved for a fortnight. You are not only giving a problem to the renter, but to other exhibitors by switching dates. Rather than try to "beat the book," you should sit with your book as much as you can.

Mr. DOLBY declared that one renter with whom he had a film book offered him a reissue, which he refused, and another renter would not provide him with a film unless a note was forthcoming from the other renter. When he referred back he was told this was true, but the first renter solved the problem by adjusting a couple of dates.

Local Renters' Action

Mr. WHINCUP joined in the condemnation of Leeds renters for coming to a decision which was not in accordance with the agreement. If in the future there was any more closing of cinemas, which was a possibility, any arrangement by executives in London must be strictly adhered to by exhibitor and renter, and local bodies of renters must not be allowed to countermand it with conditions of their own.

Mr. HOPKINS: If the K.R.S. was prepared to work with this Association, and yet branches, either exhibitors or renters, were making difficulties, the whole thing could not work.

Mr. WHINCUP: I have sympathy with the renters where the recommendations were not promptly conveyed to them. It was suggested that exhibitors should book as far as possible with the renters with whom they had originally booked, and some renters, apparently, were prepared to take advantage of this.

Thanks

Mr. FREEDMAN (Wakefield): I feel that, considering our anxieties when we last met, we ought to appreciate to the full the action between the two bodies, and should acknowledge the work of the K.R.S. and the C.E.A. and the preliminary efforts prior to reopening of cinemas.

Mr. ROBERTS: Don't you think, too, that local renters did yeoman work? They had as hard a job as we had.

Mr. WHINCUP: I support the sentiments expressed; we ought to appreciate the great work of both the executives and local renters. I say that very sincerely, while at the same time holding to my remarks that arrangements made should have been strictly adhered to.

The 25 Per Cent. Limit

Mr. ROBERTS asked if renters were within their rights in withholding certain films in regard to October 9, and asking more than 25 per cent. for them.

The CHAIRMAN: No.

Mr. METCALFE: If anybody has paid more than 25 per cent. they should remit 25 per cent. only and let the renters try to get more.

A hearty vote of thanks to the C.E.A. executive and to Mr. Griffiths was carried unanimously.

Cross-over Arrangements

The importance of films being removed on Wednesday and Saturday nights so as not to hold up cross-overs was raised by HARRY HOPKINS. He said the original intimation from the renters was that films should be delivered by 9 o'clock on Thursday and Sunday mornings.

He had been in touch with Jack Smart, the K.R.S. convener for Yorkshire, to suggest that, with a central dump for Leeds not having materialised, it would be politic for renters' offices to be opened for receiving films on Wednesday and Saturday nights.

There was a tentative agreement on that point. A subsequent notification from the secretary of the local renters gave the intimation that this suggestion was not operated, and films must be delivered at 8 o'clock on Sunday and Thursday mornings.

Mr. METCALFE said he was happy to inform them that Mr. Morris, of F.T.S., was putting a wagon back in City Square between 10.30 and 11 p.m. on Wednesday and Saturday nights, to which all films could be delivered. He thought it should be recorded that they were indebted to F.T.S. on this account.

The CHAIRMAN said he thought that exhibitors should meet the convenience of films travellers and see them during the day.

Mutual Insurance

The suggestion of a mutual insurance scheme which would not involve exhibitors in heavy payments and would be a blessing to anyone who had a cinema demolished through war activities was discussed. It was mentioned that houses in remote western areas would not be interested, but Mr. METCALFE thought there were sufficient in areas concerned to make a scheme practicable.

A resolution, proposed by Mr. ECKART, seconded by JACK PRENDERGAST, was carried that the executive of the C.E.A. be asked to give their immediate attention to the formulation of a scheme of mutual insurance of independent exhibitors against war risks.

"TEN DAYS IN PARIS"



Scenes from *TEN DAYS IN PARIS*, the Irving Asher production which Columbia will Trade show on October 12, at 2.45 p.m., at the Phoenix Theatre. Rex Harrison is starred with an outstanding supporting cast, which includes Karen Verne, C. V. France, Leo Genn, Joan Marion, Anthony Holles, Mavis Clair, John Abbott and Robert Rendel. Tim Whelan directed the picture, which is notable for the thrilling sequence which occurs in the Maginot Line

S.O. as War Time Necessity

GROWING DEMAND IN PROVINCES

Nelson Council Request

NELSON Town Council have instructed their Town Clerk to communicate with the appropriate authority to secure permission for Sunday concerts or cinema performances to be permitted during the period of lighting restrictions.

In reply to a statement that said the churches would take up this challenge, Alderman A. Smith said they would appeal to the Chief Constable to allow cinemas to open on Sunday on behalf of charity. To religious friends, he said: "If you cannot agree, do something on your own account to provide an alternative."

ALFRETON WANTS MASS APPLICATION

Favourable Consideration Promised

T. Rowlands, manager of the Odeon, Alfreton, Derbyshire, applied to the magistrates last week for favourable consideration of a proposal to arrange Sunday concerts and entertainments, without films, during the war. He had no definite programme arranged, but he would like the magistrates' views.

The chairman said he thought the application should be a general one and include all managements in the area if they deemed it necessary. They did not rule out anything, but when a general application was made they would know where they stood and would consider the future position.

Change in Dorset Hours Approved

A change in the opening hour of cinemas on Sundays from 8.15 to 7 p.m. has been approved by the General Purposes Committee of Dorset County Council. All the existing licences have been renewed and new licences granted in respect of three more cinemas.

Applications have been made by a few cinemas for permission to give a special performance for servicemen only on Sundays commencing at 5 p.m. It was stated that wives and sweethearts of men serving with His Majesty's forces will not be admitted to these early Sunday performances if permission is granted.

The committee decided that further inquiries should be made into the applications and their decision will be notified to the applicants.

Sunday Concessions at Rhyl

Permission has been given by the magistrates at Colwyn Bay (North Wales), to the Colwyn Bay Odeon theatre to open in future at 12 noon instead of at 2.30 p.m. The magistrates also agreed to allow Sunday evening concerts to be given at the theatre until the end of the year.

Warrington is Happy

Warrington welcomed the opening of nine of the town's eleven cinemas on Sunday, October 8. Previously, Sunday opening was considered as something of a novelty, and the attendances proved quite conclusively that the Warrington public desired far more Sunday performances than the two allowed by law. On this occasion record business was done at all houses.

Longer Hours at Deal

Deal Town Council have changed the hours of Sunday cinemas from 8-11 p.m. to 7-11 p.m., following a request from the manager of the Odeon, who contended that the original opening hours did not permit the showing of a full programme.

Sunday cinemas in Margate will in future begin at 7.30 p.m., half an hour earlier than before the outbreak of war.

LIVERPOOL REJECTS S.O. MOTION

But Pursue Enquiries

Liverpool exhibitors have decided not to apply for general Sunday opening, although it was decided to raise the subject with headquarters.

In view of the nearness of the annual licensing sessions, when exhibitors will make application for two Sundays in 1940, it was considered at the last meeting of the North-Western branch that some useful purpose might be served by a general discussion by Liverpool members of the whole subject of Sunday opening.

Members discussed whether in present circumstances Sunday performances would meet a popular need, and the resolution was eventually defeated proposing that Sunday opening be obtained for Liverpool if possible.

Instructions were given to the secretary to ascertain from headquarters of the C.E.A. whether there is any war time measure which overrides the Sunday Entertainment Act of 1932.

It was decided that the two Sunday opening dates for 1940 were to be January 28 and October 20.

A. E. R. Pipe has been appointed assistant inspector of places of public entertainment in Essex.

A scene from the successful Pathe re-issue **FRENCH LEAVE**, featuring Edmond Bron, Betty Lynne, John Longden and Oliver Wakefield



KINEMA SHARES MARK TIME

Union Subsidiary Dividend Notice

Conditions in the Stock Exchange during the past week have been somewhat firmer, although there has been no improvement in the volume of business. Kinema shares show little movement as a whole and price changes on the week are mixed.

Among the firm features are Associated British Picture Corporation ordinary, which has risen 3d. to 7s. 3d., Gaumont-British 5 1/2 per cent. first preference are 4 1/2d. higher at 7s. 4 1/2d., and P.C.T. "B" and 7 per cent. preference shares also advanced, the latter sharply by 7 1/2d. to 18s. 1 1/2d.

On the other hand, British Lion preference are flat, being quoted 9d. lower at 1s. 6 1/2d., P.C.T. 7 1/2 per cent. participating preferred ordinary at 13s. 6d. show a fall of 1s. 6d., and Mde. Tussaud's deferred are 4 1/2d. down at 1s. In the Gaumont group the 4 1/2 per cent. new debentures have lost 2 1/2d. at 25s.

The directors of Union Cinemas Subsidiary Properties announce that the dividend on the 6 per cent. cumulative participating preference shares for the half year to October 31 will be paid on that date.

New Companies Registered

NEW PRIVATE COMPANIES

Craven Productions, Ltd.—Registered September 30 with a nominal capital of £100 in 2,000 shares of 1s. each. The objects are to carry on the business of theatre and music and concert hall proprietors, producers of operas, stage plays, films, etc. The subscribers (each with one share) are: Robert J. Pritchard, 67, Sandy Lane, Chesham, Surrey, contractor; Harold A. Gottlieb, 19, Kew Gardens Road, Kew, Surrey, general merchant; Harold A. Gottlieb signs as director. The directors' borrowing powers are restricted to £50,000. Solicitors: Hardcastle, Sanders and Co., 88, Bishopsgate, E.C. 4.

G.B. Projections (Mobile Units), Ltd.—Registered October 7. Capital, £100 in 100 ordinary shares of £1 each. Film exhibitors, etc. The directors are: Charles S. Bell, Waterloo Farm Cottage, East Lane, East Horsley, Surrey (director of G.B. Projections, Ltd.), and Desmond R. Lloyd-Verney, 22, Chester Square, S.W.1 (director of D.V.S.M. Ltd. and Totalfinance Co., Ltd.). Secretary: Gordon A. A. Heynes. Solicitors: Gordon Dadds and Co., 11 and 12, St. James Place, S.W.1. Registered office: Prudential Buildings, Epsom Road, Guildford.

MORTGAGES AND CHARGES

Alexander Korda Film Productions, Ltd., Denham Studios, Denham, Bucks.—Loan agreement, dated September 16, 1939, to secure £15,000 and any further sums which may be advanced by charges to the company. Property charged: Films entitled "Britain Prepared" or "The Lion Has Wings" and "The Four Feathers" with negatives and prints, and moneys payable under distribution agreements. Holders: Bank of American National Trust and Savings Association, San Francisco, U.S.A., and 12, Nicholas Lane, E.C.

NO BUSES AFTER 8.30 AFFECTS KINEMA

Southampton Managers Protest to Council

Southampton cinema managers have resolved to form an Entertainment Managers' Association, and to invite the co-operation of managers of theatres, ice-rinks and other entertainment enterprises.

The decision was arrived at on Tuesday at a private meeting of the Hants and Isle of Wight branch C.E.A., which was adjourned from the previous day.

On Monday the meeting had before it the consideration of certain war-time problems, and particularly the stoppage of Southampton municipal transport at 8.30 p.m., and in view of the importance of this subject to managers in the Southampton municipal area, the matter was taken up vigorously by them at the adjourned meeting.

A third meeting is to be held to-day (Thursday) at the Forum, when the Association will be formally brought into being.

It is the intention of the Association to make strong representations to the Southampton Borough Council with a view to securing improvements in bus and tram services after dark.

A petition will probably be presented at the next meeting of the Council on October 18.

GOVERNMENT ATTITUDE ON QUOTA

"No Guarantees to Industry"

says STANLEY

MORE QUESTIONS IN COMMONS

THE importance of maintaining British production was emphasised last week in the House of Commons by many members, some of whom made ineffectual attempts to obtain some indication of the Government's intentions respecting the film trade. On Thursday the situation was summed up by the President of the Board of Trade, who declared that it is beyond his power to guarantee that the circumstances of war would not affect the industry.

OLIVER STANLEY had previously admitted that he was fully alive to the importance of maintaining the production of British films.

This was in answer to CDR. OLIVER LOCKER-LAMPSON, who asked for an assurance that British film production would be allowed to continue unhampered, in view of the presence here now of some of the best artists, and in view of the perfection to which film production here had reached and which any lapse now might lose.

TOM KENNEDY referred to the effect on film production of the present state of uncertainty regarding the suspension of the Films Act.

Mr. STANLEY, however, declared that he was not yet in a position to add to the answer given to Sir Adrian Baillie on September 22.

In this reply, Mr. Stanley said he hoped to make a statement concerning British production within the next fortnight. Changes in the Act, he said, would only be made after consultations with British film producers. In the meantime, the Act was still in force.—Ed.]

On Wednesday, SIR ADRIAN inquired what were the various interests to be considered before a decision could be reached with the regard to the Act of 1938.

G. LLOYD GEORGE, who replied for the Board of Trade, retorted—The interests of the industry, of the public who patronised the cinemas, and of the nation at large.

British Interests and the Quota

SIR ADRIAN then inquired whether any purely British interests—either producers, distributors or exhibitors—had made any representations for a modification of the Quota?

MAJOR LLOYD GEORGE began to say that the President of the Board of Trade had been in close contact with interests over here, when SIR ADRIAN again pressed his specific inquiry.

MAJOR LLOYD GEORGE: No, Sir. I am not aware of that.

Employees' Interests Urged

F. FLEMING urged that Mr. Stanley should bear in mind the interest of those unemployed in the British film industry.

MAJOR LLOYD GEORGE replied that as he had, those interests were very much in mind.

VICE-ADMIRAL E. A. TAYLOR: May the industry have an assurance that they will be adequately protected against foreign films?

R. SORESENSEN: Where the Quota Act is completely suspended, will there be some kind of protective legislation?

MAJOR LLOYD GEORGE: I can only say that the Quota Act is still in force.

War Robs Benevolent Fund

War conditions have robbed the Birmingham and Midland Trade Benevolent Fund of several of its regular sources of income. This year's banquet and ball has been cancelled and so has the annual staff dance, while the committee throughout last month lost the revenue forthcoming from the Trade show collection boxes. A suggestion is receiving consideration of a special appeal to all sections of the local Trade with a view to making good the fall in income.

Kinema Licence for Opera House

At Blackpool Watch Committee the chief constable and chief officer of the fire brigade reported regarding an application for the licensing as a cinema of the new Opera House, and the Committee decided to grant such a licence to John Harry Clegg.

Entertainment Tax Loan to Aid Production

Continued from page 3

consistent with the ethical and cultural standards of this country.

(f) Each participant would bind himself to observe a "co-operative" system of production. This system, of which details are readily accessible, calls upon all personnel within the higher salary bracket to forgo immediate cash remuneration and instead to treat their services as a proportionate investment in the film concerned; it calls, further, for the unremunerated use of the studios and of studio equipment on the same terms—a contribution totalling between 40-50 per cent. of the entire negative cost of the film.

(g) The Council would stipulate maximum and minimum production costs for these films and would exact a guarantee of completion and delivery from each participant.

(h) Distribution, as well as production, would be organised on a co-operative basis, equitably devised to harmonise with the interests of H.M. Government and the distributor and of the producer.

(i) If exception were taken to the

diminutive financial risk run by H.M. Treasury, additional methods of underwriting would be devised.

It may be observed that, amongst the advantages of this scheme, H.M. Government would be assured of its own source of motion pictures for the entertainment of the fighting forces and of the many communities in areas where there is no clash with normal commercial exhibitions of films.

Furthermore, the scheme would offer a serious inducement to members of the British film colony in Hollywood to return home; thus helping to re-integrate production personnel already gravely depleted by the virtual suspension of the Quota Act.

The undersigned do not claim that this scheme is perfection or that it would run on oiled wheels from the start; they suggest, however, that it is an honest attempt to tackle this grave problem, and that, as such it merits an equally honest attempt either to implement it or to demonstrate its impracticability.

PORTSMOUTH ASKS FOR "YELLOW SIGNAL"

Point to be Pressed at G.C.
Following Local Rebuff

EVADING THE MATINEE PACT

RELUCTANCE on the part of the authorities to communicate the "yellow signal" to cinema managers, in order that they might be prepared for air raid warnings before the sirens were sounded, created surprise at the meeting of the Portsmouth Branch on October 4. The Vice-Chairman, Charles Clarke, presided in the absence of Counc. H. P. E. Mears, who was engaged on national duties.

The SECRETARY, A. Daniels, said it had been suggested to him that it would be a very good idea if the managers of cinemas, who had a number of people under their control, could receive the yellow warning, which was merely a preliminary warning, so that they might be fully prepared if the sirens had to be sounded. He accordingly wrote to the Chief Constable of Portsmouth suggesting that the yellow warning might be conveyed to the managers of cinemas from the nearest A.R.P. post, but the Chief Constable replied that this warning was confidential.

Upon this, Mr. Daniels added, he again wrote to the Chief Constable, saying that if the latter felt he had no authority to act, he would take the matter up with the Home Secretary, but the Chief Constable wrote back again stating that in his opinion it would be most undesirable to pass the warning on to cinema audiences, nor was it intended that the message should be conveyed to air raid wardens generally.

It was never proposed, Mr. Daniels explained, that the warning should be passed on to the audiences, but it was felt that it would be most helpful to managers by putting them on their guard in the event of an air raid warning following. He therefore wrote to the General Secretary, asking whether anything had been done in the matter in other places, or whether any instructions had been given by the Home Office.

To this Mr. Fuller replied that all that was required of them was that someone should be always available for an air raid warning, and that he had no knowledge that anything more was done anywhere.

E. V. GLENISTER remarked that the yellow signal would enable the manager to prepare to go on the stage immediately an air raid warning was given, and S. H. PARSONS stated that at Brighton each manager got the warning, because they were air raid wardens and the cinemas were made the A.R.P. posts.

It was eventually left to the delegate, F. B. B. Blake, to press this point of view at the next meeting of the General Council.

Keeping the Operators

The SECRETARY stated that he was instructed to ask whether operators or other members of cinema staffs were in reserved occupations. Mr. Fuller replied that they were not, but now cinemas were reopened they should continue pressing for the retention of first and second operators of 30 and upwards as key men.

Service Men and Seat Prices

On the question of persons in uniform being admitted at half price, Mr. Fuller wrote stating that it had already been pointed out to the War Office that the prices for cinema entertainment were so cheap that they did not call for any reduction, but they had agreed that it was reasonable for soldiers in uniform to expect to find a reasonable number of 6d. seats available.

Mr. BOSCOCK remarked that this apparently had a bearing on the question of camp cinemas. He had received a visit from a military officer, and it seemed that the War Office had been informed that there were seats available in the local cinemas instead of cinemas being established in camps. He added that the officer would generally find his lads in the higher priced seats.

The VICE-CHAIRMAN said they knew that entertainments were being arranged in camps. So far as the cinemas were concerned, he thought the matter had been satisfactorily dealt with by the C.E.A. and they should try to find sufficient seats for the troops.

Abolition of Matinee Prices

Questions were asked regarding the abolition of cheap matinee prices, and Mr. BLAKE stated that 92 per cent. of the members had carried the recommendation of the General Council into effect.

F. E. A. BOX suggested that the recommendation was being evaded by shuffling the seating, people being allowed in the higher priced seats for 6d. during the afternoons, and W. C. ELLIOTT said that he had received a similar complaint.

The SECRETARY stated that the recommendation was that ordinary evening prices should apply throughout the whole day and that implied that there should be no changing of seats.

It was agreed that Mr. Blake should bring this matter to the notice of the General Council.

Sunday Opening Hours

Briefly reviewing the arrangements made for the reopening of the cinemas, Mr. DANIELS stated that Coun. Spickernell had been a tower of strength in connection with the local negotiations, which had resulted in the cinemas being allowed to open from noon to 10 p.m., and on Sundays at 2 p.m. instead of 5 p.m.

Mr. BOX asked whether there was any possibility of the Sunday opening hours being revised, so as to permit a later evening performance, and the VICE-CHAIRMAN said he felt they were turning money away at 7 o'clock, because people would not come in for 1½ hours.

It was generally felt, however, that the benefit of the afternoon performance would be felt later and that it was not advisable to raise the question of any extension at present.

Towards the Single Feature

Mr. GLENISTER referred to the difficulty of showing the second feature during the restricted hours in the week, but said that the tendency of the majority of people was to concentrate on the star films, and amongst their regular patrons were many elderly and middle-aged people who, in the darker months, would be anxious to get home before tea time.

He suggested that they could meet the needs of those people by starting with the big picture, which could then be shown three times, while the second feature and shorts could be shown twice in between.

Transport

Reference was made to the fact that several halls had been let down in regard to their Sunday programmes owing to the fact that the films had not been at the dump before the transport left, and it was decided to ask the contractors in the event of a similar happening to notify their head office at Southsea, so that the exhibitors whose films were not on the lorry could be informed early and given the chance to make suitable arrangements.

The Watchers

Dealing with the various war time emergency measures, Mr. BLAKE stated that the question had been raised about watcher parties at the theatres. Owing to the shortage of labour it was impossible to provide those at all the cinemas, but he mentioned that in some of the rural districts the members of the local auxiliary fire brigade were acting as night watchmen for the theatres.

Rationed Fuel

The question was raised as to whether cinemas were exempt from registering under the Fuel Order if they used 100 tons of fuel or more, but Mr. BLAKE stated that exemption from rationing was only granted to manufacturing and producing factories.

The VICE-CHAIRMAN said he did not think they need worry unduly about being rationed to 75 per cent. of their previous consumption. With the reduction of their kilowattage and restricted lighting he thought they would find that they had automatically cut down by about 25 per cent.

The Charity Ball

In view of the 10 p.m. "curfew" it was agreed that it would not be possible to proceed with the ball which the branch were organising this month in aid of the Cinematograph Trade Benevolent Fund, and on the motion of Mr. BOX, seconded by Mr. BLAKE, it was decided to meet the out-of-pocket expenses already incurred out of branch funds, and to extend the thanks of the branch to C. Phillips for all the work he had put in.

The Late H. J. Cook

At the outset reference was made to the death of H. J. Cook, formerly chairman of the branch and delegate to the General Council, and in moving a vote of condolence to the widow and family, Coun. SPICKERNELL recalled that Mr. Cook was one of the pioneers of the industry and had done a great deal for the branch in the struggling days after its formation.

The members stood in silent respect to the memory of the deceased.

Sutton Kinema A.R.P. Shelter

The Surrey County Cinema, Sutton, have a completely equipped A.R.P. shelter beneath the ground floor of the building, with accommodation for several hundred persons. The shelter is available to Sutton residents at all hours of the day and night. The manager (E. C. H. Rowland) is A.R.P. warden for the cinema.

"Foreign Losses a Factor"

Nicholas M. Schenck, issuing a statement on M-G-M's war time production policy states: "There must be no lowering of standards but should foreign losses exceed present expectations, we shall at that time consider ways and means of meeting the emergency"



M-G-M Chief on "Leo's" War Policy

"MUST HAVE PLENTY OF
QUALITY FILMS"
says N. SCHENCK

AN important statement on war conditions by Nicholas M. Schenck, president of Loew's, Inc., and Metro-Goldwyn-Mayer Pictures, has just been issued.

"There has been considerable speculation in the industry and in financial circles regarding the position of the motion picture industry in the present world crisis," he says. "Many in the industry have expressed a fear that there would be a lowering in the quality of pictures and reduced employment."

"I, personally, have refrained from forming any snap judgment but have chosen to await developments so that I could see our way ahead more clearly. At this moment it is foolish for anyone to think that our company—or any other of the major companies—will curtail production or lower the quality of pictures."

"The producing companies are themselves large exhibitors, and have three to four times as much capital invested in theatres as in production. If we are to operate our theatres successfully we must have outstanding pictures and plenty of them."

"Furthermore, I believe that conditions in England and France will gradually make possible the furnishing of the fullest measure of entertainment to the civilian population. However, should our foreign losses exceed present expectations we shall at that time consider ways and means of meeting the emergency."

BUSINESS GOING UP, UP and UP

"Great Waltz" Sets the Pace

The M-G-M provincial reports show that last week business registered a sharp improvement.

In Leeds, for instance, on Saturday all the central houses were packed to capacity at 2.30 and many actually established an all-time matinee record. The week generally showed a marked increase in returns, and such films as "Sweethearts," "The Great Waltz," "Boys' Town," "The Citadel" demonstrated that they were just the kind of tonic patrons need at this time.

"The Great Waltz," in particular, has shown afresh its enormous pulling power. The Carlton, Birmingham, has reported big figures with this feature, in spite of limited running hours, and excellent returns also come from the Pavilion, Killybegs; Hippodrome, Crook; Prince of Wales, Bedlington; Palace, Aspatia; Pavilion, Ferryhill; Marina, Fulwell; Classic, Low Fell; and the Club, Eldon Lane.

The "Hardy Family" pictures and "Young Doctor Kildare" have also drawn well over average business wherever they have been shown. Special mention may be made of the Ritz Cinema, Stroud, a new hall which opened the day before the outbreak of war, and has been doing exceptionally good business.

In spite of the black-out, receipts have actually exceeded the original expectations with exceedingly fine records on "Sweethearts," "Boys' Town" and "The Citadel."

CIRCUIT MANAGERS AS NOMINEES

Kent C.E.A. Meeting Report

Gaumont-British, A.B.C. and Odeon Theatres have informed the C.E.A. that circuit managers may be treated as nominees for their respective halls on account of the present emergency; that they may attend all branch meetings to which they are summoned and that they may express opinions in relation to any matters upon which their views are desired.

This arrangement was notified to the last meeting of the Kent branch, at which Major C. H. Bell presided.

Emergency Sub-committee

Secretary Harry Quinton reported on the meeting of the Joint Emergency Committee, No. 12 Region, at Brighton, the convenor for the region being A. Daniels (secretary of the Sussex branch).

In the event of emergencies which might arise the following members had agreed to act as sub-convenors on behalf of the Kent branch: A. G. Bowen, David Weston, H. E. Bawn, C. G. Manning, D. D. O'Connor and Harry Quinton.

Prompt Payments Urged

A letter from the General Secretary strongly emphasised the necessity for prompt payment of accounts for film hire.

R. V. Crow said it was also necessary that members should keep up to date with their subscriptions.

There were also two other important matters in connection with the film transport companies. The first, that accounts should be paid promptly because all supplies now had to be paid for in advance, and the second that exhibitors could assist in obviating "let downs" by furnishing transport drivers with a list of the films required each change. The possession of these lists enabled the drivers to check over the new programmes and make inquiries about any items that were missing.

CHOCOLATE SALES BY LICENCE ONLY

Text of Government Order

Members of the C.E.A. have been advised by the General Secretary that the Food Controller's licence is essential before the retail sale of chocolate, etc., can be allowed in cinemas. The letter is as follows:—

It does not appear to be generally known that under a Government Order no person may retail certain articles of food without first obtaining a special licence. Included in the list of articles coming under this order are sweets, chocolates and confectionery.

It is therefore necessary for all exhibitors selling such articles in their cinemas to obtain a licence. Licences date from Monday, October 5, and application should be made to the local Food Controller's office (usually the local Rates Department) for form A.L.1.

No fee is payable and it is understood that the issue of the licence will be automatic where applicants have previously been retailing such articles.

A further order is to be issued dealing with cafés, etc., in which other kinds of foods are retailed, but this will be known as a Catering Order and full particulars will be issued in due course.—Yours faithfully,

W. R. FULLER,
General Secretary.

NO COMPLAINTS AT BRISTOL

All Licences Renewed

All applications for the renewal of cinematograph licences were granted by the Bristol Licensing Justices at the annual licensing session on Monday. There were no complaints from the police and no new conditions were imposed.

One licence, that of the Magnet, St. Paul's, was allowed to lapse, as no application was made for its renewal. This house closed down some time ago and the property was sold for another purpose.

The renewal of the licence of the Carlton, the licensee of which, C. Harrison, is on active service, was granted. The Central Mission Hall and the Whitehall Pavilion also had their cinematograph licences renewed.

Kinemas Aid Service Men

Bristol cinemas are co-operating in a scheme to send books, magazines, games, smokes and other comforts to men on service through the three local newspapers. Donors bring their gifts to the nearest theatre, from where they are sent to a central depot for despatch to the troops.

RATES DURING CLOSURE

Your Method of Approach for Refund

ARISING out of inquiries made by Portsmouth members as to the payment of rates on cinemas during the period of enforced closing, Mr. Fuller wrote stating that they were advised that rates were legally demandable, but it was nevertheless suggested that exhibitors should apply to their city or borough treasurer for an appropriate refund.

The VICE-CHAIRMAN said he had been informed by a representative of the rating authority that they could do nothing, but that if application was made for a refund the matter would be taken up with the Home Office, and any refund allowed could be deducted from the next payment.

COUN. F. J. SPICKERNELL moved that the secretary be instructed to write to the city treasurer on behalf of the branch, and this was agreed to.

With regard to future assessments, members were advised that if they felt a change of business for the worse entitled them to a reduction in rates on general grounds they should get into touch with D. Graham Motion, Bloomsbury Way, London, the Association's rating adviser.

F. B. B. BLAKE remarked that the chief snag seemed to be that whenever any application of this sort was made, the rating authorities always brought up the question of the rental value of the property.

The VICE-CHAIRMAN said he understood that the rental value was based on approximately 6 per cent. of their takings, so that they would have to prove a drop in their receipts.

J. BOSCOCK stated that the basis adopted by the Hampshire C.C. was 11s. per seat. It was left to members to consider their own position.

on **Republic**

RALPH BYRD · GEORGE BARBIER
KAY SUTTON · FRANK JENKS

ADALWAVE

★ **CAMBRIDGE THEATRE · FRI, OCTOBER, 20 at 11 A.M.**

the Kid

WEDNESDAY, OCTOBER, 18 at 11 A.M.

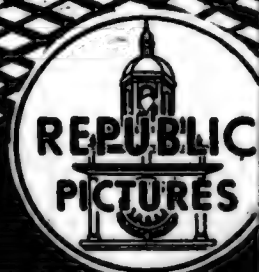
JOHN WAYNE

rey

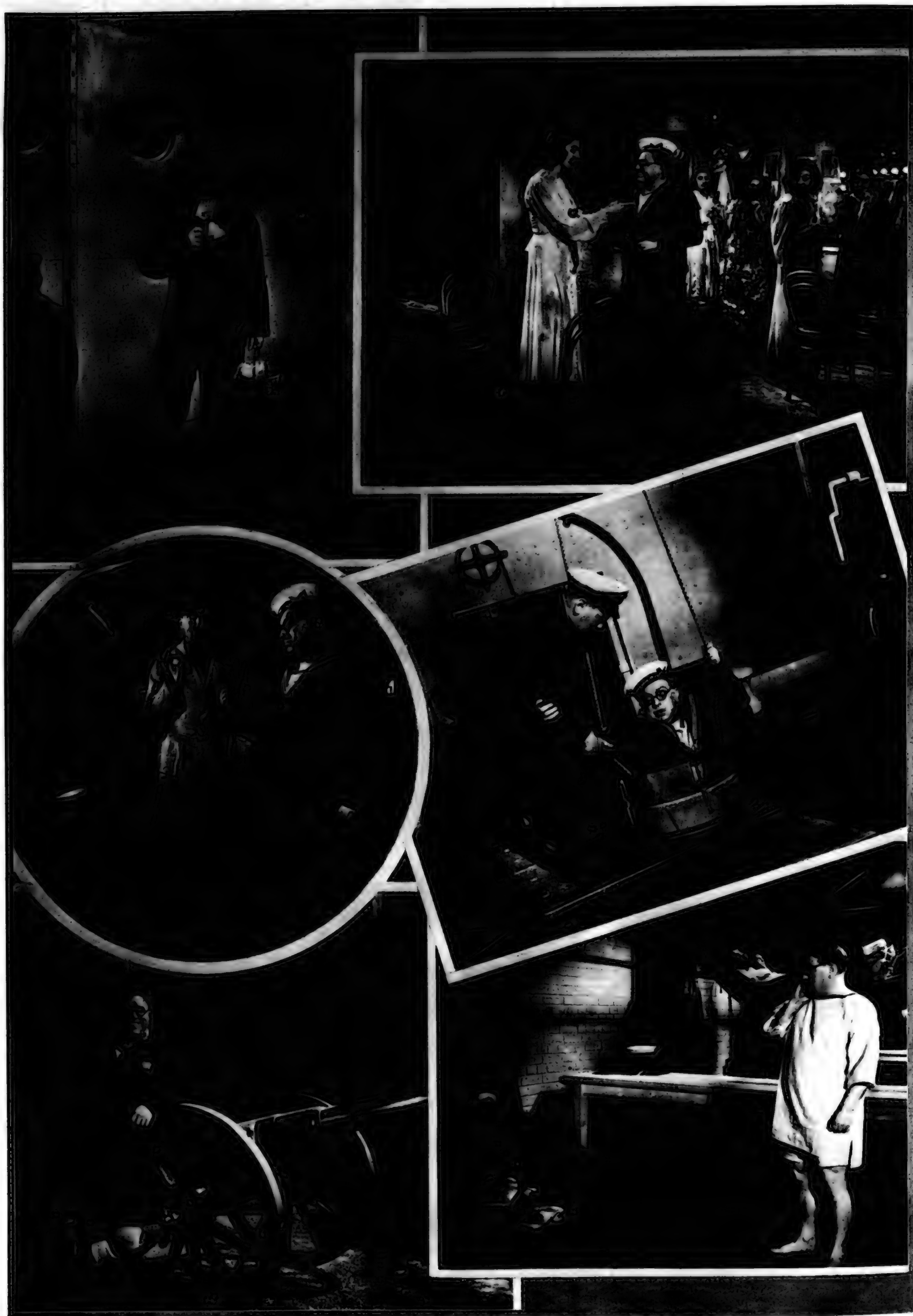
RAY CORRIGAN · RAYMOND HATTON

11 A.M. ★ **BRITISH LION PRIVATE THEATRE · MON, OCT. 16 at 11 A.M.**

M. CORPORATION LIMITED,
UR STREET, W. 1



SANDY POWELL'S TOPICAL HIT



Scenes from the new Sandy Powell film, *ALL AT SEA*, which British Lion is Trade showing on Tuesday, October 17, at the Cambridge Theatre, at 3 p.m. In this highly topical story of the British Navy, Sandy Powell is seen as the unfortunate and unknowing holder of a secret formula, the search for which by enemy agents causes many hilarious adventures on land and on sea. Herbert Smith directed and Sandy Powell is supported by John Warwick, Kay Walsh, Leslie Perrins, etc.

Columbia's £1,000,000 War Time Budget

"Full Speed Ahead"
says H. Cohn



Harry Cohn, President of Columbia, who announced that "full speed ahead" is the working slogan of his company

The Week in Scotland

WINOCOUR CIRCUIT TEN STRONG

Arcadia, Bridgeton, Taken Over

MR. WINOCOUR informs our Scottish representative that he will take over the Arcadia, Bridgeton, from A.B.C. at the end of November. This now brings the Winocour circuit up to ten halls.

Aberdeen Pioneer Passes

A well-known member of the cinema industry in Aberdeen has passed away in the person of James A. Jeffrey, of the firm of James A. Jeffrey and Co., chartered accountants, Aberdeen.

Mr. Jeffrey, who was 69 years of age, died last Friday, after a long illness, at his residence, 128, Hamilton Place, Aberdeen.

A man of many interests, he was one of the pioneers of the cinema industry. He was one of the founders of the Aberdeen Picture Palaces, Ltd., and companies in the North of Scotland also owed their beginnings to his enterprise.

Edinburgh Film Guild

The Edinburgh Film Guild is to provide film shows to hospital patients and to evacuated children within reasonable distance of the city.

A fund will be created for the establishment of projection units, travelling expenses and hire of films.

Showing Next Week in London

Davis, Croydon.—"Gunga Din" (RKO-Radio) and "Stagecoach" (U.A.).
Dominion.—"Confessions of a Nazi Spy" (First National) and "Double Daring" (RKO-Radio).
Empire.—"Blackmail" (M-G-M).
Gaumont.—"Stanley and Livingstone" (20th-Fox).
Leicester Square.—"When Tomorrow Comes" (G.F.D.).
London Pavilion.—"Winter Carnival" (U.A.).
Metropole.—"Beau Geste" (Paramount) and "Tell No Tales" (M-G-M).
New Victoria.—"Confessions of a Nazi Spy" (First National) and "Double Daring" (RKO-Radio).
Odeon.—"Nurse Edith Cavell" (RKO-Radio).
Paramount.—"Second Fiddle" (20th-Fox) and "Forged Passport" (British Lion).
Plaza.—"The Cat and the Canary" (Paramount).
Regal.—"Only Angels Have Wings" (Columbia).
Ritz.—"Good-bye, Mr. Chips" (M-G-M).
Warner.—"Code of the Secret Service" (First National) and "His Brother's Keeper" (Warner).

France Lifts Ban on Dubbed Films

A French decree just published abrogates restrictions placed on the showing of foreign dubbed films in France as previously provided in a film decree of June 1939.

By the new decree provisions of two articles of the previous law cease to be applicable as from August 10, 1939, to the extent that they relate to the limitation of the number of dubbed films of foreign origin more than 900 metres long to be shown in France during the cinema year.

NO CHANGE FROM REGULAR PROGRAMME

IT is announced by Harry Cohn, president of Columbia, that his studio contemplated no changes or lessening of any kind in its production activities. "There will be no deviation from our regular production programme with the sole exception of a temporary postponement of 'Arizona' for a period of 60 days. I have instructed all our producers, directors and writers that full speed ahead is the working slogan of Columbia," he emphasised. "We are not pulling in any horns. As a matter of fact, we are spending fully five million dollars more on Columbia product this year than at any time in our organisation's history."

Mr. Cohn offered as evidence of his faith in the industry's bright future the fact that he has just approved the immediate starting of "His Girl Friday," one of the company's higher budgeted pictures, to be produced and directed by Howard Hawks. This will augment the following pictures now before the cameras on Columbia stages: "The Incredible Mr. Williams," starring Melvyn Douglas and Joan Blondell; "Blondie Brings Up Baby," with Penny Singleton, Arthur Lake and Larry Simms; "Illicit Cargo," starring Jack Holt; and "Renegade Law."

"I firmly believe that one of the effects of the war will be a change in the trend of stories," he advised. "For example, we look for great things from Capra's grand picture, 'Mr. Smith Goes to Washington,' soon to be released. Then there is another candidate for universal popularity in 'The Tree of Liberty,' which Frank Lloyd will make for us from Elizabeth Page's current best-seller. Another Columbia picture we are happy to have for immediate release is 'U-Boat 29' (American title for the Conrad Veidt picture 'The Spy in Black')—an unusually exciting story with a great cast."

Among other important vehicles due for early production are, "Super Clipper," a spectacular thriller, "Singapore"; Melvyn Douglas and Joan Blondell in "The Doctor Takes a Wife"; Mrs. Martin Johnson's "I Married an Adventure"; Warden E. Lawes, who will appear in his own stirring drama, "Men in Sing Sing"; Warren William in "Lone Wolf"; "Repaid," "June Mad," "Little Miss Jonah," "Double in Diamonds" and "International Settlement."

This inspiring announcement gains additional impetus, coming as it does on top of Columbia's current Trade show drive, for, in the group which is being presented to the Trade now, is included several of the biggest subjects in the company's new season line-up.

Laurels for Screen-finds

"Golden Boy," which the Trade will see next Wednesday, October 18, has already been acclaimed as a tremendous box-office proposition in America. The new screen discovery, William Holden, is said to put up a sensational performance in the rôle of the Golden Boy, vying with Barbara Stanwyck and Adolphe Menjou for chief honours in a cast teeming with proved talent.

In the Maginot Line

A thrillingly timely subject, "Ten Days in Paris," is to be Trade shown to-day (Thursday), October 12. In this Irving Asher production Rex Harrison, Secret Service agent in the film's amazing climax, frustrates the plotting of enemy spies, who aim at blowing up a heavily laden munitions train entering the Maginot Line fortifications.

Unique Thriller

Boris Karloff, the most famous of all portrayers of sinister rôles, returns under the auspices of the company that first made him an important screen personality, in "The Man They Could Not Hang," which will be Trade shown on Friday at 2.15 p.m. in the Phoenix Theatre.

Karloff has the rôle of a professor who has perfected an invention of a mechanical heart to restore life. He is arrested and hanged while proving his experiment true. Karloff, restored to life by one of his assistants who knew his plans, then wreaks his vengeance on those who were responsible for his death.

Fighting Corporation Bills

'C.E.A. REPORT TO BRANCHES

A REPORT on action taken by the C.E.A. solicitor, Norman Hart, B.A., on Corporation Bills during 1938-1939 was issued to branch secretaries last week.

During the period under review, 50 Bills were promoted, but of these only 22 demanded attention because of powers applied for by the corporations or companies promoting them.

Of these, ten contained nothing demanding comment or objection by the C.E.A.

The London Building Acts (Amendment) Bill necessitated a great deal of work because of the power sought to rename and renumber buildings. The promoters objected to amendments and eventually a petition was lodged and the matter came before the House of Lords Committee. As a result of action taken by Mr. Hart the Bill was amended, excluding theatres, cinemas and music halls from the operation of the clause.

Other matters connected with sky signs and projections from buildings were also the subject of representations and amendments were eventually included which safeguarded cinema interests.

An Aberdeen Provisional Order which was



Tommy Ryan, Bruce Cabot and Zasu Pitts, in a scene from MICKEY THE KID, which British Lion will Trade show on Wednesday, Oct. 18, at the Cambridge Theatre

SANDY POWELL HEADS BRITISH LION GROUP

Six Trade Shows Starting Next Monday

THE latest Sandy Powell production, "All at Sea," a comedy of life in the Navy with a pronounced topical and patriotic flavour, produced with the full co-operation of the Admiralty, heads the new group of British Lion product scheduled by S. W. Smith for early Trade show.

The complete Trade show schedule, all of which, with the exception of "Wyoming Outlaw," which will be shown at the Private Theatre, are to be presented at the Cambridge Theatre, is as follows:—

Monday, October 16, "Wyoming Outlaw," Own Theatre, 11 a.m.

Tuesday, October 17, "The Zero Hour," Cambridge, 11 a.m.; "All at Sea," Cambridge, 3 p.m.

Wednesday, October 18, "Mickey the Kid," Cambridge, 11 a.m.

Thursday, October 19, "In Old Monterey," Cambridge, 11 a.m.

Friday, October 20, "Tidal Wave," Cambridge Theatre, 11 a.m.

Sandy Powell in the Navy

"All at Sea" starts with Sandy Powell, employed in a chemical factory, being given a secret explosive to take to the safe. He is dismissed by an irate foreman and leaves, taking the new invention with him.

Without telling anyone, Sandy joins the Navy, and under the impression that he has deliberately stolen the invention the authorities raise a hue and cry for him. Two of the factory executives who are in the pay of a foreign agent chase after Sandy, who is drafted to the Mediterranean, where an exciting chase takes place, with first Sandy and then the foreign agents obtaining possession of the chemical.

Interwoven into the story is a medley of stirring nautical songs in which Sandy Powell leads the singing, plenty of scenes of every-day life in the Navy and a ball which takes place on one of the ships, at which Sandy distinguishes himself as an adagio dancer during the cabaret, a lavish and spectacular sequence which provides yet another of the numerous entertainment qualities of the film.

Kay Walsh, John Warwick, Gus McNaughton, Leslie Perrins, Franklyn Dyal are in the cast. Music is by Louis Levy and his Orchestra. Herbert Smith directed.

Bruce Cabot and Tommy Ryan

Bruce Cabot and Tommy Ryan, supported by Zasu Pitts and Ralph Byrd, play the leading rôles in "Mickey the Kid," a fast-action picture about a gangster who, trying to hide from "G" men, sends his son to a small village. Tommy becomes popular locally by beating the school bully. His father hears that the police have discovered Tommy's identity and tries to get him away. He kidnaps a bus full of children on their way to school in an endeavour to escape, and when they drive into a snow-drift attempts to leave the children and escape

on foot. Tommy saves the children from almost certain death and becomes the village hero. Arthur Lubin directed.

Strong Stage Drama

"The Zero Hour" presents Frieda Inescort and Otto Kruger as famous stage star and producer respectively. He has been responsible for advancing her career: on the day they are to be married he is permanently crippled in a motor smash. Although she has strong maternal instincts the actress gives up her desire for children to remain with the man who has done so much for her. As compensation she makes all arrangements at an orphanage to adopt a little girl named Beth, but discovers that a young widower has already adopted her. He declines to change his mind, but allows her to see the child at intervals and later falls in love with her and asks her to marry him, pointing out that Beth will benefit as well.

The crippled producer, however, also decides to ask her to marry him. The actress is then faced with the problem of having to choose between the man who made her a star and marriage to the man who will give her access to the child she has grown to love.

Don Douglas, Jane Darwell and Ann Todd are also in the cast. Sydney Salkow directed.

Gene Autry in the Army

Following his recent successful personal appearance tour particular attention will be focused on Gene Autry's latest film "In Old Monterey."

This is a new-style de luxe production in which the famous singing cowboy appears as a sergeant in the U.S. Army which has taken over a large area of the country for aircraft bombing practice; Autry is commissioned to smooth down the ranchers' ruffled feelings and consequently the Western star's guitar and cowboy clothes are handy whenever he requires them to give the ranchers confidence.

Supporting Gene Autry are Smiley Burnette, George Gabby Hayes, Joseph Kane directed.

Faked Broadcast Panic

Some months ago America was startled by the panic caused by a broadcast. Republic has taken a similar idea as the basic theme of "Tidal Wave," that of a panic caused by the televising of a faked film.

Ralph Byrd plays the rôle of a television commentator who fights a couple of high-powered politicians who are trying to obtain control of the city. When their plans go awry they televise a faked film showing New York being destroyed by earthquake and tidal wave, hoping that this will stop people going out to vote. Instead of this, they panic in the streets; one of the crooked politicians is killed in the stampede.

Supporting Ralph Byrd are George Barbier, Kay Sutton and Frank Jenks. Directed by John H. Auer.

A New Western Thriller

John Wayne, star of the sensational "stagecoach," plays the leading rôle in "Wyoming Outlaw," a Republic Three Mesquiteer subject, in which he is supported by Ray Corrigan and Raymond Hatton.

Based on a sensational incident which happened in the West last year when an outlaw barricaded himself in a mountain retreat and the sheriff had to call in aeroplanes, dynamite and machine guns to aid capture the renegade, "Wyoming Outlaw" uses the incident in the story, but makes the outlaw a victim of mistaken justice. George Sherman directed.

Much Ado About Nothing

Burglars who broke into the Corona Cinema, Stretford, Manchester, did a lot of damage, had a lot of trouble, and got exactly nothing. Manager F. Johnson described it as "an amateurish job."

Church Services in Kinema

The Rev. T. H. Tardrew, Vicar of St. Mary's Church in Beverley, East Riding of Yorkshire, has secured the use of the Playhouse cinema for his Sunday evening services.

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Blondie Takes a Vacation .. (Columbia)—American.	69 min. (A)	Penny Singleton, Arthur Lake, Larry Simms.	Domestic comedy drama describing the holiday adventures and misadventures of the Bumstead family. Cast resourceful, atmosphere picturesque, gags and thrills popular.	First-rate light booking. Safe for youngsters.
Boy Friend .. (20th Century-Fox)—American.	71 min. (A)	Jane Withers, Arleen Whelan, Richard Bond.	American police college comedy melodrama built around versatile and popular Jane Withers. Situations amusing and thrilling.	Good light booking for the masses and family.
*Cavalcade of the Navy .. (Ace)—British.	52 min. (U)		Inspiring documentary photographed in Technicolor, giving a history of the British Navy from the days of King Alfred. Treatment artistic, commentary appropriate and colour photography natural.	Novelty booking of box-office topicality. Good for youngsters.
Cheyenne Tornado .. (Curry)—American.	50 min. (U)	Reb Russell, Victoria Vinton.	Typical Western dealing with war between cattle ranchers and sheepmen. Good story with plenty of action.	Moderate support for small halls. Safe for youngsters.
Circle of Death .. (Curry)—American.	50 min. (U)	Monty Montana, Tove Lindan.	Refreshing outdoor drama of the pioneer covered-wagon days. Plenty of shooting and first-rate riding. Picturesque atmosphere.	Safe Western booking with juvenile pull.
Day the Bookies Went, The .. (RKO-Radio)—American.	62 min. (U)	Joe Penner, Betty Grable.	Riotous comedy of the Turf. Story bright, gags novel and atmosphere authentic. Lively performance by Joe Penner.	Very good light booking. Will appeal to youngsters.
Frontier Marshal .. (20th Century-Fox)—American.	71 min. (A)	Randolph Scott, Nancy Kelly, Cesar Romero.	Full-blooded melodrama of the West in the roaring 'seventies. Story rousing, acting virile, thrills spectacular and atmosphere excellent.	Excellent outdoor entertainment. Safe for youngsters.
Gun Smoke .. (Curry)—American.	50 min. (U)	Monty Montana, Marion Shilling.	Good story with some gun play, but hardly actionful enough for its type.	Second for small halls and youngsters.
Ignace .. (Unity)—French.	80 min. (A)	Ferandel, Saturnin Fabre, Charpin.	Piquant musical comedy with France's premier comedian at his best as a conscript who gets on the right side of his Colonel—and his maid.	Excellent light entertainment. Not for juveniles.
In Name Only .. (RKO-Radio)—American.	94 min. (A)	Cary Grant, Carole Lombard, Kay Francis.	Time-honoured comedy marital melodrama in modern guise. Acting very good, treatment resourceful, dialogue smooth and atmosphere excellent. Feminine appeal strong.	Box-office entertainment for all classes. Hardly suitable for youngsters.
*Inspector Hornleigh on Holiday .. (20th Century-Fox)—British.	87 min. (A)	Gordon Harker, Alastair Sim, Linden Travers.	Riotous and hair-raising comedy crime drama turning on an ingenious story. Grand team work by co-stars, clever direction and excellent atmosphere.	Excellent popular booking. Nothing to harm youngsters.
Lightning Triggers .. (Curry)—American.	50 min. (U)	Reb Russell, Fred Kohler.	Western drama made principally with an eye to juvenile appeal. Pictorial qualities good and action lively.	Useful second for industrial audiences and youngsters.
*Meet Maxwell Archer .. (RKO-Radio)—British.	74 min. (A)	John Loder, Lueen Macgrath.	Romantic adventure melodrama of the gentleman sleuth school. Plot exciting, romantic angle piquant and staging excellent.	Very good general booking. Safe for youngsters.
*Shadowed Eyes .. (RKO-Radio)—British.	71 min. (A)	Basil Sydney, Patricia Hilliard, Stewart Rome.	Triangle romantic melodrama with scientific as well as emotional implications. Story impressive, acting good and situations tense. Feminine appeal obvious.	Good general booking. Hardly suitable for youngsters.
Woman's the Judge, A .. (Columbia)—American.	60 min. (A)	Frieda Inescourt, Otto Kruger, Rochelle Hudson.	Mother love drama set in a legal atmosphere. Story unusual, star's performance moving, and atmosphere convincing. Feminine appeal strong.	Good general booking. Nothing to harm youngsters.

* A British Picture.

† In Colour.

REVIEWS FOR SHOWMEN

In Name Only

RKO-Radio. American (A). Directed by John Cromwell. Featuring Cary Grant, Carole Lombard and Kay Francis. 8,483 feet. Release not fixed.

TIME-HONOURED triangle comedy-melodrama in modern guise, bringing selfish and sacrificial love, represented by two women's interest in one man, into the open, and at times into exciting conflict. Three-quarters of the picture, most of which is in a light vein, is grand, but the last lap is too heavy-handed.

The stars, all of whom have a deservedly wide public, are excellent, and feminine appeal is irresistible. These compelling assets, to which clever dialogue and polished production qualities can be added, more than atone for slight loss of dramatic equilibrium. Taken all round the picture is a cake-walk for the universal box-office.

Story.—Alec Walker, straight-shooting young American of wealthy parentage, discovers that his wife, Maida, is only interested in his social position and prospects. He meets Julie Eden, an attractive young widow with an engaging five-year-old daughter, and falls in love with her. Julie reciprocates. Maida promptly hits back, first by leading Alec's parents into believing their son is worthless and then by promising Alec a divorce, but after buoying up his and Julie's hopes, breaking her word.

The crushing blow is delivered on Christmas Eve in circumstances that prompt Alec to turn to liquor. True to tradition, he gets drunk and catches pneumonia. In his delirium he calls for Julie and his physicians bring her to his bedside. Maida again tries to intervene, but this time she exposes her real character in front of an audience and is deposed.

Acting.—Cary Grant contributes an easy, convincing and smoothly graduated performance as Alec; Carole Lombard is a sympathetic and attractive Julie; and Kay Francis puts over a powerful and cunning portrait as the calculating Maida. Charles Coburn, Helen Vinson, Katharine Alexander and Jonathan Hale are the most prominent of the polished supporting cast.

Production.—The treatment for the most part contains a strong sense of humour without loss of feminine appeal. The woman-to-woman stuff reveals fully the light and shade of the feminine character, and is responsible for many tender and piquant situations. Male interest in the contest, effectively put over by Cary Grant in the rôle of hero, also has intriguing representation.

It is the last reel or so, devoted to the gathering up of the many threads, that disclose rather rudely the play's old-time origin. The designing wife could have been deposed without recourse to the whisky bottle, the sick-bed and that touch of picturesque Christmas sentimentality.

Still, we repeat, so graceful is the acting, treatment and presentation on the whole that the entertainment is entitled to the full benefit of penultimate doubts. If this fails, there's no such thing as a woman's picture.

Points of Appeal.—Popular plot, profound feminine angle, capital comedy touches, engaging small-child interest, excellent production qualities, smooth dialogue, good title, and box-office stars.

Inspector Hornleigh on Holiday

20th Century-Fox. British (A). Directed by Walter Forde. Featuring Gordon Harker, Alastair Sim and Linden Travers. 7,872 feet. Release not fixed.

RIOTOUS and hair-raising comedy crime drama, the second and the best, by far, of the popular "Inspector Hornleigh" series. Story invention is responsible for a marvellous alternation of thrills and laughs, and this in turn is backed up by grand team-work on the part of Gordon Harker and Alastair Sim. Their team-work is, in fact, half the battle. The other half is the already mentioned ingenious plot, good supporting cast, neat direction and clever dialogue.

In subject matter, star and title values it is cast-iron in any company. Excellent popular booking.

Story.—While on their annual vacation, Inspector Hornleigh, of Scotland Yard, and his assistant, Sergeant Bingham, become acquainted with Captain Fraser, R.N. Later, it is reported that Fraser has been burned to death in a motor-car accident. It is impossible to identify the

charred remains, but in spite of this the local police are firmly of the opinion that Fraser met his death at his own hands.

Hornleigh, however, has a different opinion, and he and Bingham proceed to investigate. Soon they prove that the body was not Fraser's. The deduction also leads to evidence that a gang of insurance crooks is dealing in dead bodies. To get definite proof it is necessary for Bingham to pose as a dying man and enter the hospital where body-snatching is suspected. Hornleigh goes with him and poses as a doctor. There are complications, both amusing and thrilling, but in the end Hornleigh solves another big case.

Acting.—Gordon Harker and Alastair Sim put over a grand job of work as Hornleigh and Bingham, and Linden Travers, Wally Patch, Edward Chapman and Kynaston Reeves give them ungrudging support.

Production.—The story abounds with clever, humorous and macabre twists—the scenes in which Hornleigh and Bingham mistake each other for crooks on the telephone are glorious examples of the film's original comedy, while the unexpected reappearances of Fraser's dead body are lively witnesses of the play's boisterous macabre intentions—and the director, like the stars and supporting players, is always on his toes. The timing and atmosphere are excellent, and so for that matter are the grand finale and its crazy hospital prelude.

With its star and title, combined with the catalogue of marvellous laughs and thrills, the film is a box-office natural.

Points of Appeal.—Ingenious story, great laughs, bigger thrills, grand team-work by box-office stars, very good supporting cast, eager direction, capital climax, and exceptional title values.

Ignace

Unity. French (A). Directed by Pierre Colombier. Featuring Ferandel, Saturnin Fabre and Charpin. 7,216 feet. Release not fixed.

JOYOUS, piquant entertainment with tuneful song numbers, and Ferandel, France's best comedian, as a conscript who gets on the right side of his colonel and wins his lady's chambermaid.

It is just the sort of material for the present time, quite intelligible to those who have no French, and it should do well in not only specialised halls, but in any cinema as soon as it is realised that light fare is required.

Story.—Ignace Boitaclo, an amiable ignoramus, is called up. He soon gets into trouble with the sergeant-major and is made batman to the colonel, whose wife wears the breeches and rules the household. He falls for the pretty chambermaid, Annette, and then discovers several intrigues. Firstly, one between the colonel's niece, Monique, with a barrister, Serge; then one between the colonel's wife and the Baron des Ofrais; and finally one between the colonel and a cabaret dancer, Loulette.

These help him to be regarded as one of the family. Finally, having visited Annette's room at night, he appears next morning in the colonel's uniform and is mistaken by a visiting general for the colonel. The general is so pleased with him that he promotes him. The colonel, who had been away, returns and is so gratified with his promotion that all he does is to insist that he marry Annette.

Acting.—Ferandel is inimitable. It is safe to say that he is the best pantomimic comedian on the screen to-day. He invests the rôle with character and a wealth of humour.

Alice Tissot is amusing as the colonel's militant wife, as is Charpin as the colonel. Nita Raya is fascinating as Loulette, Claude May charming as Monique, and Dany Lorys provocative as the saucy Annette.

Production.—Opening with a hilarious sequence showing Ignace's medical examination before being called up, the picture develops in a piquant manner with the various intrigues, and Ignace's blundering *faux pas*. Musical numbers are exceedingly tuneful, and a revue sequence is put over with a very captivating display of leg.

In spite of the lightness of the theme, characterisation is not forgotten and each part is played with the due seriousness which accentuates its comicality. An excellent war time show this.

Points of Appeal.—Daring, piquant musical comedy dealing with a French conscript and his love affair. Acting of cast, headed by Ferandel, and captivating leg show.

Frontier Marshal

20th Century-Fox. American (A). Directed by Allan Dwan. Featuring Randolph Scott, Nancy Kelly and Cesar Romero. 6,415 feet. Release not fixed.

FULL-BLOODED melodrama of the West in the roaring 'seventies put over with terrific punch and showmanship. It is saga and epic in one, and has benefit of virile teamwork, a robust story, meaty action, thrilling gun-play, good comedy, a powerful love interest and pungent dialogue. All that remains is to emphasise the popularity of the cast and the breadth of the presentation. Excellent outdoor entertainment.

Story.—In the year 1877 Wyatt Earp, a bold young Westerner, accepts the job of marshal in the turbulent, aptly named town of Tombstone. Ben Carter, unscrupulous owner of the Palace of Pleasure, is the biggest trouble-maker, and he happens to be in with Jerry, full-figured entertainer at the Bella Union, the rival saloon. Jerry's particular boy friend is Doc Halliday, a doctor who had turned bandit when he had learned that ill-health had numbered his days.

Sarah Allan, Halliday's former fiancée, visits him and Earp does his best to bring the two together. His good intentions do not win either Halliday's or Jerry's immediate approval, and Ben Carter's henchmen, burly Bill, decides to take advantage of the situation. From that moment gun-play is rife, but each of the many wars ends as it should in the triumph of right over wrong.

Acting.—Randolph Scott is a manly and confident hero. Nancy Kelly is attractive, and is equal to the modest emotional demands as Sarah, Cesar Romero impresses as Doc Halliday, a man of tough philosophy, and Binnie Barnes is effective as the boisterous, loud-mouthed Jerry. John Carradine is also well cast as the head of the "bad men."

Production.—There is a tremendous amount of gunplay in the picture, the principal characters, both good and bad, speak from the hip, but in spite of its high death rate it is by no means depressing. The reverse is, in fact, the case. There is plenty of saloon-bar comedy, amplified by a bright performance on the part of Eddie Foy, and dialogue that never pretends to be kindergarten, to preserve balance.

Neither should the film's virile feminine interest be forgotten. Woman is, true to the story book, represented as the source of some of the evil and all of the good. Timing, atmosphere and technical presentation generally are excellent.

Points of Appeal.—Rousing story, thrilling gun-play, lusty fights, virile romance, powerful climax, first-rate cast and excellent atmosphere.

Gun Smoke

Curry. American (U). Directed by Bartlett Carr. Featuring Monty Montana, Marion Shilling and Buck Colburn. 5,082 feet. Release not fixed.

VERY slight plot dealing with a crook lawyer's endeavour to gain a homestead belonging to a rancher. There is plenty of gun-play and fights, but the action is not very thrilling. Useful outdoor offering for small halls and youngsters.

Story.—Steve Branning, a young and adventurous cowboy, intervenes in a saloon brawl and saves the life of Sam Parsons, one of George Culverson's cow-hands. He gets a job at the ranch and learns that Culverson has been wanted to get off his land to make way for sheep herders.

Steve suspects that Sneed, a crooked lawyer, is behind the scheme, so with the help of Jean, the rancher's daughter, he tracks the lawyer down, only to find that he is in the pay of one Eli Parker. The climax comes when Sneed tries to double-cross Parker, but is killed. Jean then reveals that Steve is Parker's long lost son, and the lovers are united.

Acting.—Monty Montana rides excellently and acts as well as Steve. Marion Shilling makes a convincing heroine and is also a fine rider.

Production.—The story is quite well developed, but action is often rather slow. Good scenic qualities are a considerable attribute.

Points of Appeal.—Fast-moving Western, with plenty of riding and shooting.

REVIEWS continued on page 27

THE NEW BLONDIE PICTURE IS HERE!

The Bumsteads take the whole country on a roaring vacation...in the newest, best and funniest of their sensational string of family comedy hits!

Blondie TAKES A Vacation

Based upon the comic strip created by CHIC YOUNG
Played by the same inimitable trio of "naturals",

PENNY SINGLETON · ARTHUR LAKE · LARRY SIMMS
as Blondie as Dagwood as Baby Dumpling
DONALD MEEK · DANNY MUMMERT · DAISY
Screen play by Richard Flournoy Directed by Frank R. Strayer



A COLUMBIA PICTURE

SHORTLY TO BE
TRADE SHOWN
THROUGHOUT THE PROVINCES



Columbia

PRESENTS



COAST GUARD

FRANCE
DELLY
BELLAMY

Screened by Richard M.
Directed by

A COLUMBIA PICTURE

SHORTLY TO BE
TRADE SHOWN
THROUGHOUT THE
PROVINCES





Jean
PARKER
Johnny
DOWNS

Linda Terry • Noah Beery, Jr. • Henry Kolker • Screen Play
by J. Robert Bren, Gladys Atwater, Lambert Hillyer
DIRECTED BY SAM NELSON • A COLUMBIA PICTURE



BEHIND PRISON GATES

Screen play by ARTHUR T. HORMAN and
LESLIE T. WHITE
Directed by CHARLES BARTON



AVAILABLE FOR EARLY BOOKING



THE GREAT LOVE DRAMA
THAT TOOK THE WORLD BY STORM

GOLDEN BOY

Rich in the stuff of
humanity...Glowing
in emotional fervour
...A sensational story
of tragic conflict...

TRADE SHOW
PHOENIX
THEATRE
WED. OCT. 18.
AT 2:45 P. M.

GOLDEN

WILLIAM PERLBERG

• Victor Heerman

• FORD ODETS

Picture



COLUMBIA'S "GOLDEN BOY"



Scenes from one of the most important subjects on the current Columbia schedule, *GOLDEN BOY*, which will be Trade shown on Wednesday, October 18, at 2.45 p.m., at the Phoenix Theatre. Directed by Rouben Mamoulian, *GOLDEN BOY* has won universal raves from American critics. The stars are William Holden, Barbara Stanwyck and Adolphe Menjou

RE EWS—continued from page 18

Blondie Takes a Vacation

Col. in. American (A). Directed by Frank R. Strayer.
Featuring Penny Singleton, Arthur Lake and Larry Simms.
6,217 feet. Release not fixed.

DOMESTIC comedy drama, the third of the popular Blondie family series, describing the adventures and misadventures of a young married couple—complete with small offspring and dog—while on a holiday. Some of the laughs and thrills are more smartly put over than others, but in spite of an occasional lethargy the film promotes agreeable light entertainment.

Box-office characteristics are supported by considerable title and star values. All told, it is a first-rate proposition for the masses, family and industrial halls.

Story.—After much confusion, the Bumstead family—Blondie, Dagwood, Baby Dumpling and Daisy, the dog—depart on their vacation. On the train they make a friend of Jonathan N. Gillis, a victim of pyromania, but an enemy of Harvey Morton, an objectionable gentleman. When they arrive at their holiday resort, Lake Canobie, they discover that Morton owns their hotel. He gets his own back by refusing them admittance.

They then go to West View Hotel, the rival hotel, and learn from Matthew Dickenson and his wife, the elderly proprietors, that Morton has bought the mortgage on their hotel and is scheming to have them out. The Bumsteads then set to work to save the kindly old couple and, with Baby Dumpling, Daisy's and Gillis's help, succeed, in spite of the fact that Morton resorts to arson.

Acting.—Penny Singleton, Arthur Lake, Baby Larry Simms and Daisy, the dog, make the most of the plot and trimmings, and Donald Meek, Donald McBride, Thomas W. Ross, and Elisabeth Dunne offer versatile support.

Production.—Apart from the ingenious manner in which the principal characters are gathered up on the holiday train, the film has a somewhat pedestrian first half, but it makes ample amends once it becomes established in its rural environment. The culminating fire thrill is, for instance, a good one, all the more effective by reason of the fact that Baby Larry Simms and Daisy, the dog, take precedence over the adult players. Unfailing small child and canine appeal does much to conserve the entertainment's popularity, if loosely catalogued, resources. Not the least of the virtues is clever camerawork, the neat timing of Daisy's stuff is the essence of the engaging canine contract.

Points of Appeal.—Popularity of the series, friendly humour and sentiment, child and dog interest, and exciting climax.

A Woman's the Judge

Columbia. American (A). Directed by Nick Grinde.
Featuring Frieda Inescort, Otto Kruger and Rochelle Hudson.
5,466 feet. Release not fixed.

MELODRAMA of delayed mother-love and full, if belated, retribution, coloured with all the eccentric dispensations of American jurisprudence. The play inherits many of the inhibitions of time-honoured fiction, and is largely dependent on the long arm of coincidence, but thanks to a graceful and accomplished performance on the part of Frieda Inescort, it not only survives its conventionalities, but has full command of mass, feminine and industrial appeal. Supporting cast and technical presentation are good. Good general booking.

Story.—Mary Cabot, a juvenile court judge, pays yearly tribute to the memory of her daughter Virginia, whose whereabouts are unknown. Mary, it transpires, married at an early age a man who turned out to be a criminal, and left both husband and child. Jim Ryan, a gangster, is indicted for gambling, and Mary presides at the trial.

Stephen Graham, Mary's gallant attorney admirer, prosecutes for the State. Just as a conviction appears to be certain Ryan discovers that Justine West, one of his gang, is Mary's daughter. He tries to force Justine into blackmail, and during the struggle Justine kills him. She is charged with murder, but remains silent rather than scandalously reach her mother. Mary learns the truth, and resigns from the bench to defend her daughter. Her moving address to the jury wins an acquittal, and a happy ending.

Acting.—Frieda Inescort acts with dignity as Mary, and reaches moving heights of eloquence in the trial finale. Rochelle Hudson contributes a carefully graduated performance as Justine, alias Virginia; Otto Kruger is a gentlemanly and understanding Stephen, and Arthur Loft is very true to life as gambler Ryan.

Production.—The thought of a woman judge resigning from the bench in order to play Portia in the defence of her daughter may present a queer hypothesis to those accustomed to the conventions of British justice, but the effect of the extravagance more than justifies the means.

Points of Appeal.—Unusual story, strong dramatic trimmings, human and feminine angles, graceful performance by Frieda Inescort, good atmosphere, popular supporting cast and intriguing title.

Boy Friend

Paramount. American (A). Directed by James Tinling.
Featuring Jane Withers, Arleen Whelan and Richard Bond.
6,412 feet. Release not fixed.

AMERICAN police college comedy melodrama, an amiable game of "cops and robbers" so played as to exploit to the full the wide versatility and stupendous precocity of Jane Withers. The juvenile star is in first-rate form and gives her seniors, all of whom know their way around, a good run for their money. The result is a collation of situations, both serious and comic, that has pace, the approval of experience, and the benefit of youth. Good light booking, on with star values, for the masses and family.

Story.—Sally, daughter of the proprietress of a boarding house for student policemen, has a brother, Jimmy, at police school. Jimmy who, incidentally, is in love with Sue, daughter of Captain Duffy, head of the college, appears to be dissatisfied with his lot and resigns to join up with Ed, a notorious gangster. His decision is a shock to Sally, and his former comrades. Tension increases when one of Ed's henchmen is suspected of killing Tommy, a friend of Sally and Billy, Tommy's young cadet brother, who's heart, and Sally forces Billy to co-operate with her hunt for his brother's murderer. From thence on there is rich excitement, and it ends with Boyd and his gang apprehended and with the obvious announcement that they have been working for the police all the time.

Acting.—Jane Withers is never quiet for a moment as Sally, is a cut above everything from straight acting to mimicry to vocalism, and, what's more, shines in every sphere. Ernest gives her adequate support as boy friend Billy, and Arleen Whelan, Richard Bond, Douglas Fowley, and an Hymer are a good supporting team.

Production.—Lightly flavoured with national sentiment, picture has a three-fold merit. It is a good star vehicle, all-round light entertainment, and, furthermore, an able boost for America's "men in blue" in the long. Its considerable credentials, to which is added a strong sense of humour, indicate universal appeal.

Points of Appeal.—Homely, exciting and exuberant plot, sentiment, resourceful direction, clever performance by popular juvenile star and good title.

Shadowed Eyes

RKO-Radio. British (A). Directed by Maclean Rogers.
Featuring Basil Sydney, Patricia Hilliard and Stewart Rome.
6,390 feet. Release not fixed.

TRIANGLE romantic melodrama, the many strings of which are tied, amongst other things, to psychiatry, psychology and ophthalmic surgery. Its wide commitments possibly suggest serious thematic complexity, but the reverse actually is the case. In practice it is good, honest melodrama straightforwardly told in a scientific-cum-medico atmosphere that cunningly amplifies the emotional significance of its eternal basic theme.

The acting is equal to all demands and requirements and so is the direction. It is no mean woman's picture or, for that matter, man's. Good general booking.

Story.—Emile Zander, a brilliant eye specialist, is the son of a homicidal maniac and he fears that he may have inherited a strain of insanity. Diana Barnes, daughter of Sir John Barnes, an eminent barrister, is Zander's assistant, and she secretly loves him. Annette, Zander's wife, is unfaithful, and when Zander catches her with her lover, he goes temporarily mad and very nearly kills the interloper. He is charged with attempted murder, but cannot recall anything of the crime.

Sir John is the prosecuting counsel and a verdict of guilty but insane is returned. Later, Sir John's sight fails, and rather than he should have indifferent treatment, Diana and a friendly doctor discard tradition and arrange for Zander to operate. Prior to the operation, which is successful, circumstances re-enact a scene similar to that which caused Zander to go berserk. Both Zander and Diana then have positive proof of Zander's mental kink, but mutual love enables them to face up to the truth.

Acting.—Basil Sydney contributes a firmly graduated portrayal as Zander, Stewart Rome is a dignified Sir John, and Patricia Hilliard is a spirited and sympathetic Diana. Ian Fleming, Tom Helmore, Dorothy Calve, Ruby Miller and Sydney Moncton more than contribute their quota in support.

Production.—Emotional essentials develop logically to the accompaniment of accurate domestic and surgical detail, and with plot and atmosphere in complete accord, good melodrama is the picture's just reward. There are, of course, strains of theatricality in the play's composition, but these in the end are dissolved by competent acting and capable direction. The confident, if hectic, illusion stands, and with it an emotional entertainment that has the hallmark of popular success.

Points of Appeal.—Ingenious, thought-provoking story, compelling emotional aspect, good acting by popular cast, shrewd direction, good production and intriguing title.

Cavalcade of the Navy

Acc. British (U). Directed by Horace Shepherd. 4,840 feet. Release not fixed.

INSPIRING documentary, photographed in Technicolor, giving the history of the British Navy from the days of King Alfred, its acknowledged father, to the present day. Horace Shepherd is responsible for the production and direction and he adopts the method of presentation used successfully in his short subjects. Milestones in the Navy's proud story and tradition are brought to the screen in chronological significance by means of famous paintings.

The prologue, represented by naval display at its very earliest, is, perhaps, a trifle superfluous, but the climax, illustrating in black and white the Premier's momentous declaration of war, is good showmanship.

Taken all round, the film is good documentary, better history, and, above all, comforting propaganda. Novelty booking of box-office topicality.

Production.—The film opens with the might of the Fleet of Carthage extinguished by the Romans and with other scenes of Roman seafaring men in action. These bring the action to the Tin Islands, as Britain was then known, and to the Briton's dread of the Vikings and Danes.

At this period King Alfred, founder of the British Navy, makes his appearance and with him the true story of a great Navy and tradition begins to unfold. The high spots are the defeat of the Spanish Armada and Nelson's successes which, of course, culminate with Trafalgar.

The famous pictures from which the document gets its illustrations are masterly in colour and composition and their artistry, reproduced in Technicolor, gives the film pictorial as well as documentary merit. A slight laboured opening is the only point of criticism.

Points of Appeal.—Profoundly interesting subject, ingenious and artistic treatment, good colour photography, great title and propitious moment.

Cheyenne Tornado

Curry. American (U). Directed by William O'Connor.
Featuring Reb Russell, Victoria Vinton and Roger Williams.
4,527 feet. Release not fixed.

TYPICAL Western dealing with a battle between cattle-ranchers and sheep-herders. Pace is quite fast and the riding very good. Cast and production qualities are adequate. Useful Western for smaller halls.

Story.—A U.S. marshal, disguised under the name of the Cheyenne Kid, a bad man, is sent out to secure evidence against a gang of crooks who are trying to obtain possession of the Box D ranch. Jane Darwell, owner of the ranch, believes that her father was killed by sheep-herders and, encouraged by her foreman, Clem, a member of the gang, she orders all the herders off the range. Clem hires the Kid for this work, which results in the round-up of the gang, freedom for the sheep-men, and romance between the Kid and Jane.

Acting.—Reb Russell makes a virile figure of the Cheyenne Kid, and Victoria Vinton is an adequate heroine. The support is up to the standard.

Production.—The story is developed quite well and allows for several chases and hand-to-hand fights.

Points of Appeal.—Sound plot, refreshing atmosphere, and convenient footage.

Lightning Triggers

Curry. American (U). Directed by Roy S. Luby. Featuring Reb Russell, Fred Kohler and Yvonne Pelletier. 4,998 feet. Release not fixed.

FAMILIAR type of Western, made principally with an eye to juvenile appeal. The round-up of a ruthless gang of rustlers is the main object of the plot. Most likely to please industrial audiences and juveniles.

Story.—Reb Russell, cattleman's association detective, is sent to clean out a gang of cattle-rustlers. Recognised by a man he once arrested, he is captured and doomed, but Butch, right-hand man to Bull Thompson, the boss of the outfit, intervenes and arranges a fight with the boss, the conditions being that if he wins he goes free. Reb wins and rides off with his opponent's step-daughter. Later Bull learns that he has been knocked out by his own son.

Acting.—Reb Russell puts vim into his work as the detective, Yvonne Pelletier is pleasing as the step-daughter, and Fred Kohler is a first-rate villain.

Production.—There is a certain amount of suspense in the climax, and all the fights and riding are pictured in an actionful manner.

Points of Appeal.—The star and brisk action.

The Day the Bookies Wept

RKO-Radio. American (U). Directed by Leslie Goodwins.
Featuring Joe Penner, Betty Grable and Thurston Hall.
5,580 feet. Release not fixed.

ROTIOUS comedy of the Turf, depicting the adventures and misadventures of a goofy taxi-driver who is compelled to forsake his beloved pigeon-breeding for racehorse training. Most of the humour is closely related to the Turf, but there is no recourse to technicalities. The fun, of course, is backed up by great work on the part of inimitable Joe Penner. Very good light booking for sportsmen and others of both sexes.

Story.—Ernest Simpson, a simple taxi-driver, has two ambitions in life—one is to breed prize pigeons and the other is to marry Ina, a pretty waitress. Firpo, Ina's taximan brother, is a racing enthusiast, and he and his pals decide to buy a racehorse and beat the bookies. Ernest, much against his will, is given the responsibility of buying and training the horse. He starts off badly by falling into the hands of Colonel March, a Kentucky crook, and being saddled with Hiccup, an apparently worthless brute.

All efforts to win a race with the animal fail, but just as things look hopeless for the boys, Ina overhears the Colonel telling his "daughter" that Hiccup is susceptible to liquor. By a lucky chance Hiccup gets at a barrel of beer before a big race and Ina sees that the accident is turned to good account. She puts Ernest's money, as well as that of the boys, on at long odds.

Acting.—Joe Penner is in great form as Ernest, the pigeon-fancier-turned horse-trainer; Betty Grable is an attractive Ina, and Thurston Hall is very good as the phoney Kentucky Colonel March. The principal supporting players also contribute bright types.

Production.—Horse training and racing are responsible for a number of good gags and no little suspense, but not all. Romance and the amiable idiocies of the central character also contribute a far from inconsiderable quota. It is the comprehensiveness of the film's humour as well as its ingenuity that give the foolish and enjoyable fancy universal appeal. Timing and atmosphere are, needless to say, excellent.

Points of Appeal.—Bright story, clever direction, laughable performance by Joe Penner, good situations, authentic atmosphere and amusing title.

Circle of Death

Curry. American (U). Directed by Frank Glendon. Featuring Monty Montana, Tove Lindan and Henry Hall. 5,328 feet. Release not fixed.

REFRESHING outdoor drama of the pioneer covered wagon days. Plenty of shooting, bad men, and Indians. It should go down well with the masses and juveniles.

Story.—In the early 'sixties a wagon train crossing the Western plains is attacked by Indians. All perish excepting a baby-boy, who is adopted by the chief. He grows into manhood and is known as Little Buffalo, living with a small tribe on the outskirts of a ranch owned by Bill Carr. Carr's son, Jerry, is cheated at poker by J. F. Henry, a saloon-keeper and town boss. To pay off the debt, Jerry gives a bill of sale for the stock of his father's ranch.

Meanwhile, a friendship has arisen between "Little Buffalo" and Mary Carr, and on hearing that Henry and his men are coming to take his father's cattle, he rides off to collect his people. During the hectic finale the cattle thieves are overpowered, and the old chief, although wounded, informs "Little Buffalo" that he is really a white man. "Little Buffalo" then rides away to the Carr ranch and to the girl he loves.

Acting.—Monty Montana is athletic enough, but his personality is not strong. Tove Lindan is not too good as the heroine.

Production.—The story rambles a bit, but in the main the film can hold its own with the majority of its type.

Points of Appeal.—Plenty of riding, roping and shooting. Picturesque atmosphere.

Meet Maxwell Archer

RKO-Radio. British (A). Directed by John Paddy Carstairs. Featuring John Loder, Lucien MacGrath and Ronald Adam. 6,660 feet. Release not fixed.

ROMANTIC adventure melodrama of the gentleman sleuth school, smoothly adapted from Hugh Clevely's best-seller. Espionage and crime are the keystone of the plot and each contributes handsomely to comedy and thrills. Augmenting the popular entertainment are an attractive cast and excellent production qualities. Definitely a film for the masses. Very good general booking.

Story.—Maxwell Archer, a gentleman sleuth, is on the scent of a bunch of international spies and crooks. Simon Retlow, the crooks' go-between, is found murdered and it is proved that he had been relieved of ten thousand pounds. George Gull, a young pilot, had previously quarrelled with the victim, and Inspector Cornell, of Scotland Yard, charges him with the crime. Sarah Chapman, George's girl friend, is suspicious of Archer, but he finally puts her mind at ease by apprehending the real killer, who, needless to say, is a member of the gang he is after.

Cornell resents Archer's interference, but Archer greases him by letting him take the glory. He also gives the ten thousand pounds, easily taken from the crooks, to charity. By this time Sarah has fallen for him, but he prefers the hazards of amateur criminology.

Acting.—John Loder makes a handsome and eager adventurer as Archer, and Lucien MacGrath displays personality, as well as acting ability, as Sarah. Ronald Adam, Syd Crossley and Peter Halliwell Hobbes register in support.

Production.—The opening sequences are a little sketchy, but the air is quickly cleared once the exciting plot gets into its stride. From the half-way mark onwards the film is responsible for romance, laughter and thrills in plenty. Its rattling good entertainment is aided and abetted by eager teamwork and impeccable technical presentation. Maxwell Archer is entitled to take his place with the Saint, Raffles and other immortals of comedy crime fiction.

Points of Appeal.—Lively plot, attractive cast, good thrills, piquant suggestion of romance, first-class staging, and obvious title values.

THE SHORT OF THE WEEK

PARAMOUNT

ARE A MO, HITLER! British (U). 2,500 feet. Release not fixed.—Here we have a documentary featurette which covers the political and military scenes both in England and Germany from the end of the last war to the beginning of this. On the one hand, there are illustrations of the birth of Nazism, culminating in the conquest of Poland, and on the other, evidence of England's determination to defend her own rights and those of the democracies. There are also scenes of militiamen in training, of the care taken to bring the under-nourished up to standard, of England's vast war machinery, and, above all, of her sense of humour. It is left to the audience to draw its own conclusions, but there is no doubt as to the verdict; the righteousness of England's cause is overwhelmingly apparent. Commentary, editing and photography are good. Topical fill-up—20 years of news in headlines—of universal appeal.

COLUMBIA'S "GOLDEN BOY"



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Story.—Sally, daughter of the proprietress of a boarding house for student policemen, has a brother, Jimmy, at police school. Jimmy who, incidentally, is in love with Sue, daughter of Captain Duffy, head of the college, appears to be dissatisfied with his lot and resigns to join up with Ed Boyd, a notorious gangster. His decision is a shock to Sally, Sue and his former comrades. Tension increases when one of Boyd's henchmen is suspected of killing Tommy, a student. Sally and Billy, Tommy's young cadet brother, are sweethearts, and Sally forces Billy to co-operate with her in a hunt for his brother's murderer. From thence on there is much excitement, and it ends with Boyd and his gang being apprehended and with the obvious announcement that Jimmy has been working for the police all the time.

Acting.—Jane Withers is never quiet for a moment as Sally, and has a cut at everything from straight acting to mimicry, hot vocalism, and, what's more, shines in every sphere. George Ernest gives her adequate support as boy friend Billy. Arleen Whelan, Richard Bond, Douglas Fowley, and Warren Hymer are a good supporting team.

Production.—Lightly flavoured with national sentiment, the picture has a three-fold merit. It is a good star vehicle, and all-round light entertainment, and, furthermore, an acceptable boost for America's "men in blue" in the making. Its considerable credentials, to which is added a vernacular sense of humour, indicate universal appeal.

Points of Appeal.—Homely, exciting and exuberant plot, good sentiment, resourceful direction, clever performance by popular juvenile star and good title.

Shadowed Eyes

RKO-Radio. British (A). Directed by Maclean Rogers. Featuring Basil Sydney, Patricia Hilliard and Stewart Rome. 6,390 feet. Release not fixed.

TRIANGLE romantic melodrama, the many strings of which are tied, amongst other things, to psychiatry, psychology and ophthalmic surgery. Its wide commitments possibly suggest serious thematic complexity, but the reverse actually is the case. In practice it is good, honest melodrama straightforwardly told in a scientific-cum-medico atmosphere that cunningly amplifies the emotional significance of its eternal basic theme.

The acting is equal to all demands and requirements and so is the direction. It is no mean woman's picture or, for that matter, man's. Good general booking.

Story.—Emile Zander, a brilliant eye specialist, is the son of a homicidal maniac and he fears that he may have inherited a strain of insanity. Diana Barnes, daughter of Sir John Barnes, an eminent barrister, is Zander's assistant, and she secretly loves him. Annette, Zander's wife, is unfaithful, and when Zander catches her with her lover, he goes temporarily mad and very nearly kills the interloper. He is charged with attempted murder, but cannot recall anything of the crime.

Sir John is the prosecuting counsel and a verdict of guilty but insane is returned. Later, Sir John's sight fails, and rather than he should have indifferent treatment, Diana and a friendly doctor discard tradition and arrange for Zander to operate. Prior to the operation, which is successful, circumstances re-enact a scene similar to that which caused Zander to go berserk. Both Zander and Diana then have positive proof of Zander's mental kink, but mutual love enables them to face up to the truth.

Acting.—Basil Sydney contributes a firmly graduated portrayal as Zander, Stewart Rome is a dignified Sir John, and Patricia Hilliard is a spirited and sympathetic Diana. Ian Fleming, Tom Helmore, Dorothy Calve, Ruby Miller and Sydney Moncton more than contribute their quota in support.

Production.—Emotional essentials develop logically to the accompaniment of accurate domestic and surgical detail, and with plot and atmosphere in complete accord, good melodrama is the picture's just reward. There are, of course, strains of theatricality in the play's composition, but these in the end are dissolved by competent acting and capable direction. The confident, if hectic, illusion stands, and with it an emotional entertainment that has the hallmark of popular success.

Points of Appeal.—Ingenious, thought-provoking story, compelling emotional aspect, good acting by popular cast, shrewd direction, good production and intriguing title.

Cavalcade of the Navy

Acc. British (U). Directed by Horace Shepherd. 4,840 feet. Release not fixed.

INSPIRING documentary, photographed in Technicolor, giving the history of the British Navy from the days of King Alfred, its acknowledged father, to the present day. Horace Shepherd is responsible for the production and direction and he adopts the method of presentation used successfully in his short subjects. Milestones in the Navy's proud story and tradition are brought to the screen in chronological significance by means of famous paintings.

The prologue, represented by naval display at its very earliest, is, perhaps, a trifle superfluous, but the climax, illustrating in black and white the Premier's momentous declaration of war, is good showmanship.

Taken all round, the film is good documentary, better history, and, above all, comforting propaganda. Novelty booking of box-office topicality.

Production.—The film opens with the might of the Fleet of Carthage extinguished by the Romans and with other scenes of Roman seafaring men in action. These bring the action to the Tin Islands, as Britain was then known, and to the Briton's dread of the Vikings and Danes.

At this period King Alfred, founder of the British Navy, makes his appearance and with him the true story of a great Navy and tradition begins to unfold. The high spots are the defeat of the Spanish Armada and Nelson's successes which, of course, culminate with Trafalgar.

The famous pictures from which the document gets its illustrations are masterly in colour and composition and their artistry, reproduced in Technicolor, gives the film pictorial as well as documentary merit. A slight laboured opening is the only point of criticism.

Points of Appeal.—Profoundly interesting subject, ingenious and artistic treatment, good colour photography, great title and propitious moment.

Cheyenne Tornado

Curry. American (U). Directed by William O'Connor. Featuring Reb Russell, Victoria Vinton and Roger Williams. 4,527 feet. Release not fixed.

TYPICAL Western dealing with a battle between cattle-ranchers and sheep-herders. Pace is quite fast and the riding very good. Cast and production qualities are adequate. Useful Western for smaller halls.

Story.—A U.S. marshal, disguised under the name of the Cheyenne Kid, a bad man, is sent out to secure evidence against a gang of crooks who are trying to obtain possession of the Box D ranch. Jane Darwell, owner of the ranch, believes that her father was killed by sheep-herders and, encouraged by her foreman, Clem, a member of the gang, she orders all the herders off the range. Clem hires the Kid for this work, which results in the round-up of the gang, freedom for the sheep-men, and romance between the Kid and Jane.

Acting.—Reb Russell makes a virile figure of the Cheyenne Kid, and Victoria Vinton is an adequate heroine. The support is up to the standard.

Production.—The story is developed quite well and allows for several chases and hand-to-hand fights.

Points of Appeal.—Sound plot, refreshing atmosphere, and convenient footage.

Lightning Triggers

Curry. American (U). Directed by Roy S. Luby. Featuring Reb Russell, Fred Kohler and Yvonne Peltier. 4,998 feet. Release not fixed.

FAMILIAR type of Western, made principally with an eye to juvenile appeal. The round-up of a ruthless gang of rustlers is the main object of the plot. Most likely to please industrial audiences and juveniles.

Story.—Reb Russell, cattleman's association detective, is sent to clean out a gang of cattle-rustlers. Recognised by a man he once arrested, he is captured and doomed, but Butch, right-hand man to Bull Thompson, the boss of the outfit, intervenes and arranges a fight with the boss, the conditions being that if he wins he goes free. Reb wins and rides off with his opponent's step-daughter. Later Bull learns that he has been knocked out by his own son.

Acting.—Reb Russell puts vim into his work as the detective, Yvonne Peltier is pleasing as the step-daughter, and Fred Kohler is a first-rate villain.

Production.—There is a certain amount of suspense in the climax, and all the fights and riding are pictured in an actionful manner.

Points of Appeal.—The star and brisk action.

The Day the Bookies Wept

RKO-Radio. American (U). Directed by Leslie Goodwins. Featuring Joe Penner, Betty Grable and Thurston Hall. 5,580 feet. Release not fixed.

RIOUOUS comedy of the Turf, depicting the adventures and misadventures of a goofy taxi-driver who is compelled to forsake his beloved pigeon-breeding for racehorse training. Most of the humour is closely related to the Turf, but there is no recourse to technicalities. The fun, of course, is backed up by great work on the part of inimitable Joe Penner. Very good light booking for sportsmen and others of both sexes.

Story.—Ernest Simpson, a simple taxi-driver, has two ambitions in life—one is to breed prize pigeons and the other is to marry Ina, a pretty waitress. Firpo, Ina's taximan brother, is a racing enthusiast, and he and his pals decide to buy a racehorse and beat the bookies. Ernest, much against his will, is given the responsibility of buying and training the horse. He starts off badly by falling into the hands of Colonel March, a Kentucky crook, and being saddled with Hiccup, an apparently worthless brute.

All efforts to win a race with the animal fail, but just as things look hopeless for the boys, Ina overhears the Colonel telling his "daughter" that Hiccup is susceptible to liquor. By a lucky chance Hiccup gets at a barrel of beer before a big race and Ina sees that the accident is turned to good account. She puts Ernest's money, as well as that of the boys, on at long odds.

Acting.—Joe Penner is in great form as Ernest, the pigeon-fancier-turned horse-trainer; Betty Grable is an attractive Ina, and Thurston Hall is very good as the phoney Kentucky Colonel March. The principal supporting players also contribute bright types.

Production.—Horse training and racing are responsible for a number of good gags and no little suspense, but not all. Romance and the amiable idiocies of the central character also contribute a far from inconsiderable quota. It is the comprehensiveness of the film's humour as well as its ingenuity that give the foolish and enjoyable fancy universal appeal. Timing and atmosphere are, needless to say, excellent.

Points of Appeal.—Bright story, clever direction, laughable performance by Joe Penner, good situations, authentic atmosphere and amusing title.

Circle of Death

Curry. American (U). Directed by Frank Glendon. Featuring Monty Montana, Tove Lindan and Henry Hall. 5,328 feet. Release not fixed.

REFRESHING outdoor drama of the pioneer covered wagon days. Plenty of shooting, bad men, and Indians. It should go down well with the masses and juveniles.

Story.—In the early 'sixties a wagon train crossing the Western plains is attacked by Indians. All perish excepting a baby-boy, who is adopted by the chief. He grows into manhood and is known as Little Buffalo, living with a small tribe on the outskirts of a ranch owned by Bill Carr. Carr's son, Jerry, is cheated at poker by J. F. Henry, a saloon-keeper and town boss. To pay off the debt, Jerry gives a bill of sale for the stock of his father's ranch.

Meanwhile, a friendship has arisen between "Little Buffalo" and Mary Carr, and on hearing that Henry and his men are coming to take his father's cattle, he rides off to collect his people. During the hectic finale the cattle thieves are overpowered, and the old chief, although wounded, informs "Little Buffalo" that he is really a white man. "Little Buffalo" then rides away to the Carr ranch and to the girl he loves.

Acting.—Monty Montana is athletic enough, but his personality is not strong. Tove Lindan is not too good as the heroine.

Production.—The story rambles a bit, but in the main the film can hold its own with the majority of its type.

Points of Appeal.—Plenty of riding, roping and shooting. Picturesque atmosphere.

Meet Maxwell Archer

RKO-Radio. British (A). Directed by John Paddy Carstairs. Featuring John Loder, Lueen MacGrath and Ronald Adam. 6,660 feet. Release not fixed.

ROMANTIC adventure melodrama of the gentleman sleuth school, smoothly adapted from Hugh Clevely's best-seller. Espionage and crime are the keystone of the plot and each contributes handsomely to comedy and thrills. Augmenting the popular entertainment are an attractive cast and excellent production qualities. Definitely a film for the masses. Very good general booking.

Story.—Maxwell Archer, a gentleman sleuth, is on the scent of a bunch of international spies and crooks. Simon Retlow, the crooks' go-between, is found murdered and it is proved that he had been relieved of ten thousand pounds. George Gull, a young pilot, had previously quarrelled with the victim, and Inspector Cornell, of Scotland Yard, charges him with the crime. Sarah Chapman, George's girl friend, is suspicious of Archer, but he finally puts her mind at ease by apprehending the real killer, who, needless to say, is a member of the gang he is after.

Cornell resents Archer's interference, but Archer greases him by letting him take the glory. He also gives the ten thousand pounds, easily taken from the crooks, to charity. By this time Sarah has fallen for him, but he prefers the hazards of amateur criminology.

Acting.—John Loder makes a handsome and eager adventurer as Archer, and Lueen MacGrath displays personality, as well as acting ability, as Sarah. Ronald Adam, Syd Crossley and Peter Halliwell Hobbes register in support.

Production.—The opening sequences are a little sketchy, but the air is quickly cleared once the exciting plot gets into its stride. From the half-way mark onwards the film is responsible for romance, laughter and thrills in plenty. Its rattling good entertainment is aided and abetted by eager teamwork and impeccable technical presentation. Maxwell Archer is entitled to take his place with the Saint, Raffles and other immortals of comedy crime fiction.

Points of Appeal.—Lively plot, attractive cast, good thrills, piquant suggestion of romance, first-class staging, and obvious title values.

THE SHORT OF THE WEEK

PARAMOUNT
"ARF A MO, HITLER! British (U). 2,500 feet. Release not fixed.—Here we have a documentary featurette which covers the political and military scenes both in England and Germany from the end of the last war to the beginning of this. On the one hand, there are illustrations of the birth of Nazism, culminating in the conquest of Poland, and on the other, evidence of England's determination to defend her own rights and those of the democracies. There are also scenes of militiamen in training, of the care taken to bring the under-nourished up to standard, of England's vast war machinery, and, above all, of her sense of humour. It is left to the audience to draw its own conclusions, but there is no doubt as to the verdict; the righteousness of England's cause is overwhelmingly apparent. Commentary, editing and photography are good. Topical fill-up—20 years of news in headlines—of universal appeal.



NORTHERN IRELAND CENTRAL FILM EXCHANGE FOR BELFAST

White Cinema Club to Approach Renters

HARRY WILTON presided at the October meeting of the White Cinema Club at the Imperial Hotel, Belfast, when members again raised the question of film deliveries and exchanges, and it was stressed that despite the arrangements made by renters the only solution so far as Northern Ireland was concerned was that there should be a properly equipped central exchange in Belfast. The secretary was asked to take the matter up with renters and the K.R.S.

The problem of adequate petrol supplies for film companies' representatives was also raised, and it was stated that all of them had applied for extra supplies whilst exhibitors who had to visit houses on their circuits had also done so. It was agreed that the matter should be left over until the local authorities in charge of petrol permits had had reasonable time to reply to the applications.

Attention was drawn to the latest order of the Northern Ireland Ministry of Home Affairs requiring that all places where twenty or more people were employed members of the staff should be trained in A.R.P. work and that shelter provision should be made. It was decided to do all possible to co-operate with the authorities and to carefully examine the regulations when they were brought forward so that they were carried out in an efficient manner.

As Murray Bass was unable to represent the association on the Joint Conciliation Board for the Industry Jimmy Curran was unanimously asked to fill the vacancy.

RESIDENTS OPPOSE DUBLIN PROJECT

Site Opposite Convent

Dublin Corporation, the KINE. learns, has referred back to its Town Planning Committee the question of the leasing of a site at Collins Avenue, Dublin, to L. E. Ging, for the erection of a cinema.

Mr. Ging, a president of the Kinema and Theatre Association (Ireland), owns a chain of second-run suburban houses in Dublin, including the Fairview Grand, the Drumcondra, the Strand (built this year).

Centre of a big Dublin Corporation housing scheme, and one of the most thickly populated districts in North Dublin, Collins Avenue is so far without a cinema. Nearest are the Fairview and the Drumcondra.

Strongly opposed to the kinema is "Jim" Larkin, Labour leader and Council member. Local residents, he says, object to the kinema being put up on the site and they are entitled to be considered. The site is opposite the gate of a convent.

Senator D. D. Healy has revealed that there was no question raised as regards the convent when the matter came before the Committee. Now that it has been raised, it is understood that the question will be considered.

DROP IN DUBLIN PATRONAGE

Petrol Rationing Blamed

Unfettered by any of the restrictions imposed upon their colleagues in Britain, members of the Trade in Eire have been operating virtually normally since September 3, and it is only now that the effects of war are beginning to be felt.

First hit are the central Dublin exhibitors, through the Government's petrol rationing scheme, which came into operation last week.

Although more petrol is being allowed to motorists in Eire than in either Britain or Northern Ireland, private car drivers are restricted to an average daily mileage of about five miles. As a result, the weekly, twice-weekly—or, in the case of Dubliners, very often thrice-weekly—visit to the first-run central city kinemas has been dropped "for the duration."

General consensus of opinion among central city exhibitors is that the first week of petrol rationing has cut their profits by between 10 and 15 per cent.

The Coliseum, Belfast, recently acquired by the syndicate with which J. Y. Moore and Paddy Pounds are associated, has been closed to enable the house to be brought up to date.

"OVER THE MOON"

Merle Oberon and Robert Douglas in Alexander Korda's *OVER THE MOON*, which U.A. will Trade show on Friday, Oct. 14, at the Cambridge Theatre

"Censorship is in Public's Hands"

MAGISTRATE APPROVES HORRIFIC FILMS

"For some reason magistrates are asked to place themselves in the position of film censors, but I think the public should assess for themselves whether they like certain films or not, and if they do not like them, then they can stay away."

These observations were made by the presiding magistrate, J. P. Hepburn, at Newton Abbot Police Court, when application was made for permission to exhibit two "horrific" films, "Frankenstein" and "Dracula," at a local cinema.

Supt. Copping said that while appreciating the difficulty magistrates had in obtaining pictures, and while not wanting to interfere with business, he thought that the showing of such films should not be encouraged.

The magistrates nevertheless granted the application.

Essex Kinemas, "Satisfactory Condition"

The annual report of the Essex County Architect (Jno. Stuart, F.R.I.B.A.) in his inspection of kinemas in the county, stated that on the whole the premises were in a satisfactory condition.

Herne Bay U.D.C. reports that the amount available for charity in connection with Sunday kinemas for the quarter is £72.

LONG STORIES CUT SHORT

Blackpool Introduces Seat Control

EARLIER OPENING AT COLWYN BAY

The Blackpool Watch Committee has decided to institute a system of seat-price control. New conditions are to be incorporated in all future licences.

Stanley Menin, manager of the Odeon, Colwyn Bay, successfully applied at the Colwyn Bay Petty Sessions last week for permission to open at 12 noon each day, instead of 2.30 p.m. Permission was also granted for Sunday evening concerts to be given at the Odeon until December.

Two employees of the Palace Cinema, Erdington, Birmingham, were injured in a gas explosion which occurred in a staff room on Thursday of last week. Only slight damage was done to the room. Arthur Rodway was detained in hospital; Harriet Hathaway, who sustained slight burns to the face, was allowed to go home.

Plymouth Watch Committee has sanctioned the opening of the Cinedrome from 2 to 5 p.m. on Sunday, November 19, for a religious service.

Wakefield Watch Committee has fixed November 26, 1939, and February 18, 1940, as Sunday opening dates.

"Professor Mamlock" had its first run in Bristol at the Academy last week and is being retained for a short season.

At the Regal, Margate, between shows, the local Fire Chief is giving talks on A.R.P., illustrated by slides.

Croydon Corporation General Purposes Committee recommends granting permission for the opening of the Classic Cinema, South Croydon, on not more than seven Sundays during the year for exhibiting films to the Classic Cinema Club.

Northern exhibitors have been advised by G. T. Turnbull, local renters' representative, that the film store will be moved back to Newcastle, from Backworth, as from October 2. Exhibitors are urged to have their films at the dump not later than 9 a.m. on change-over days.

NAMES in the NEWS

MORE ENLISTMENTS: A. W. RIFKIN COMES SOUTH; PRESENTATION TO COUN. WREN'S DAUGHTER; DOING HIS BIT IN SHEFFIELD: EXHIBITORS AS A.R.P. OFFICIALS

Young members of the film Trade in Leeds to join up for military service include William Findlay, assistant manager of the Leeds Paramount Theatre, and Morris Goldstone, of the well-known Yorkshire exhibiting family. Mr. Findlay, who is in the Dental Corps as a dental clerk, had been under the wing of Leslie J. Harris at the Paramount, Leeds, for some 2½ years, and prior to that had operated for the same company at Liverpool under the guidance of Tony Reddin.

Morris Goldstone had been directly associated with the Wallington Picture House, one of the theatres controlled by the Goldstone family. He was a Territorial in a local anti-aircraft unit.

G. Dacre, manager of the Clubmoor Picture House, Liverpool, has joined the forces in the R.A.S.C. Mr. Dacre's appointment at the Clubmoor was his first in a managerial capacity; he was formerly projectionist at the Regal, Ormskirk.

Mrs. C. O. Davies is now the licensee at the Clubmoor. C. O. Davies is managing director of this theatre and a director of the Regal, Ormskirk.

Bernard Cresswell has sufficiently recovered to return to business. He received a hearty welcome from his staff at M-G-M, Smallbrook Street, when he made his first appearance last week.

A. W. Rifkin, manager of the Ritz, Wigan, since the theatre opened early last year, has been appointed manager of the Ritz, Clapham, London, the new theatre which A.B.C. are opening. At one time he was supervisor of Union kinemas in the North-western area, subsequently transferring to the buying department in London as manager. His next move was to the management of the Ritz, Wigan, for A.B.C. A keen publicist, Mr. Rifkin's campaigns have been reported in the KINE. exploitation pages from time to time; twelve months ago he won the Columbia Award of Merit (a silver shield).

T. Walton, who has been appointed manager of the Ritz, Wigan, to succeed A. W. Rifkin, has been engaged on relief work and assisting at the Forum, Liverpool, since the Olympia, Liverpool, was closed down a few months ago. Mr. Walton has held managerial positions in Liverpool for about 13 years, and has been associated with the entertainment industry for 35 years. In the early days of his career he had a "fit-up" outfit, and toured with Dr. Seaton.

A presentation of a cabinet of fish knives and forks was made to Miss Hazel Wren, daughter of Coun. H. F. Wren, proprietor of the Regal, Staple Hill, Bristol, by the staff of the Regal, on the occasion of her marriage to Roy Trueman Dicken. Miss Wren has for some years assisted her father in the management of the theatre, and was highly esteemed by the staff.

Mr. Dicken was also the recipient of wedding gifts from the staff of the Palladium, Midsomer Norton, of which he is manager, and from the staff of the Palace, Radstock.

J. Winnall, manager of the Royal Cinema, Egremont, Wallasey, is to be married on Saturday next to Miss Elsie Hobday, of Liverpool. The ceremony will take place at Childwall Abbey Church, Liverpool.

Mr. Winnall is a director of Allwin Cinemas, Ltd., who took over the Royal, Wallasey, in August last. Before that he was general manager of the Hippodrome Cinema and Majestic Ballroom, Ellesmere Port, and the King's Cinema, Little Sutton.

A. A. Mansell, Star P.H., Sheffield, has fallen in with the war trend by arranging items of a suitable nature. As a gesture to the Forces he has arranged for serving troops from different sections to attend the kinema, and marching through the streets to the decorated kinema, they are creating much interest.

He has also made a point of giving short speeches from the stage to patrons on the problems of safety, and he tells them all about their gas-masks in a non-technical way based on the knowledge he has gleaned when attending lectures and demonstrations.

Outside the kinema the series of high sandbags have been painted red, white and blue.

A paragraph in this column last week referring to Mrs. E. Swindhurst's appointment to the management of the Majestic, Eccles, incorrectly stated that at one time she was the late Ted Marshall's secretary at Burnley Palace. This should have read that she was cashier at this house, a position from which she was promoted to secretary-cashier at the Rialto, Broughton.

Henry Kerr, manager of the Odeon, Wealdstone, has been appointed A.R.P. instructor and examiner for Harrow Council. Mr. Kerr gives most of his spare time to the work and is a recognised local authority on anti-gas drill.

National Service does not, however, prevent him from continuing his showmanship activities. Last week he tied-up with the largest local store to boost "Stage-coach" (U.A.). A big window display at the store and a composite page in the local newspaper were features of the tie-up.

Elleen Bursey, the principal box-office clerk at the Odeon, Worthing, was married to Victor Fusciardi last week, and the Odeon staff presented her with an elderdown. Miss Bursey, who has been with the theatre four years, will continue her work for the present.

Jack Roe announces that Anthony Fox, late manager of his Dublin office, is no longer employed by him in any activity of the organisation.

OBITUARY

Former Blackburn Exhibitor Dead

The death is announced of Matthew Dewhurst, former owner of Blackburn and Bolton kinemas, of Whitegate Drive, Blackpool. Giving up business as a master builder at Blackburn in 1911, he entered the kinema trade. He built and ran four halls at Bolton, and after the war built the Roxy, Blackpool, which he controlled for some time. Disposing of his other kinemas later he retired eight years ago, going to live at Blackpool.

The funeral took place at Marton, near Blackpool. Representatives of Freemasonry and Conservative organisations were present.

KINEMA GIVES FIRE ALARM

Dartford Scala Staff's Prompt Action

Another instance of the kinema rendering valuable service to the community is given by Ewan Shaw, manager of the Scala Theatre, Dartford, who wrote: "While working on the roof of the kinema, a mid-night wiring an A.R.P. alarm with chief operator, J. J. Carter, and his second, J. Smith, the sky was suddenly lit up with a great blaze. The second operator yelled out 'Fire!' and immediately the chief rushed off to be the first to give the alarm to the fire brigade. This timely action prevented the spreading of one of the biggest fires in the district."

Transfer of Plymouth Licences

The following Plymouth licences have been transferred: Electric Theatre, to F. Wheeler, to A. E. Taylor; Plaza Theatre, from T. D. Worsley to A. S. Moss. Plymouth Watch Committee has granted the following new licences: A. E. Taylor, for the Forum; A. S. Moss, for the Regal.

CLOSED—Staff on War Service

"Closed Owing to Staff on War Service" says a notice outside the Criterion kinema in Cornwall Street, Plymouth, the proprietor of which is Frank Pearce.

Movita

IN

GIRL FROM RIO



Western Electric
MIRROPHONIC
SOUND SYSTEM



**PATHE
GAZETTE**
Public
NEWSREEL No. 1



*The Screen's first
action star in his
Great Comedy role!*

in

FRANKIE DARRO AMATEUR DETECTIVE



with **DICK PURCELL
WILLIAM ELLIOT**

*Full of Action!
Full of Laughs!*

A MONOGRAM COMEDY
DRAMA

DIRECTED BY HOWARD BRETHERTON

TRADE SHOW:

PARIS (REGENT ST.)

THURS., OCT. 19, at 11

Pathe Gazette
PUBLIC NEWSREEL No. 1



BORIS KARLOFF

the master
Sleuth of
the Screen

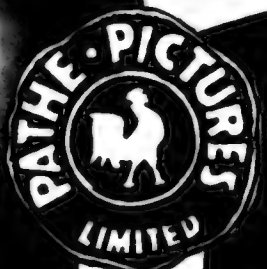
IN ANOTHER GREAT
MYSTERY THRILLER

to be **TRADE SHOWN**
CAMBRIDGE TH.:

FRI. OCT. 20, at 3

with **GRANT WITHERS**
and **MARJORIE REYNOLDS**
featured

A MONOGRAM SUPER HIT
Directed by **WILLIAM NIGH**
KARLOFF'S BEST TO DATE



The Quality of Quality

Pathe
Gazette
PUBLIC
NEWSREEL
No 1

Western Electric
MIRROPHONIC
SOUND SYSTEM

MR. WONG IN CHINATOWN



SENSATIONAL • CHILLING • THRILLING

BELA LUGOSI
(DRACULA)

IN
EDGAR WALLACE'S
THRILLER OF THRILLERS

DARK EYES OF LONDON

With **HUGH WILLIAMS**
GRETA GYNT • WILFRED WALTER
EDMON RYAN • JULIE SUEDO

A JOHN ARGYLE PRODUCTION
DIRECTED BY WALTER SUMMERS

TRADE SHOW: CAMBRIDGE TH
THURSDAY, OCT. 19, at 3 p.m.



Pathe
Gazette
PUBLIC
NEWSREEL
No. 1

The IDEAL KINEMA DESIGN BUILDING - EQUIPMENT

A RECORD OF MODERN PRACTICE IN
ARCHITECTURE AND TECHNIQUE

The monthly
Technical
Supplement
to the
KINEMATOGRAPH
WEEKLY

Oct. 12, 1939

85, Long Acre,
London, W.C.2.
October, 1939.

Observations

AS will be noted from the survey appearing on a later page, all kinema building is not at a standstill, and some equipment contractors are reporting business up to, and in one case, above normal.

It was not to be expected that every project would be proceeded with, and, where only site clearance has taken place, there is a disposition on the part of promoters to wait and see what prospects are before proceeding farther. Where, however, a considerable sum of money has been already expended, there is an urge on the part of those responsible to secure returns with the least possible delay, and work is being pushed forward.

Besides new buildings and reconstruction, plenty of problems are demanding solution, not least those connected with protection of the building from possible air-raid danger, and that of blacking-out the front of the house and the projection room.

George Coles, in this issue, illustrates means by which light may be excluded from the street while retaining useful illumination within, and gives hints for protection of patrons against flying glass.

THE use of black light with fluorescent paints offers great possibilities during black-out conditions, providing, as it does, illumination without stray light, and certain London kinemas have already experimented with it.

A striking use of black light is that at the Centre, Barrhead, where splay walls bearing a design in fluorescent paint become visible when the light in the hall is turned down and supplies soft relief without sight distraction.

Acting Editor: James Benson
Advertisement Manager:

R. E. Southworth

BLACK-OUT PRECAUTIONS IN THE KINEMA

And Protection Against Air-Raid Damage

By GEORGE COLES, F.R.I.B.A.

A PART from the advice that has been given by the various officials on the spot to kinema proprietors, very little information has been available as to the precautions to be taken under this heading. It is, however, more than likely that in the very near future official recommenda-

concerned, and, if necessary, the permission of the local authority.

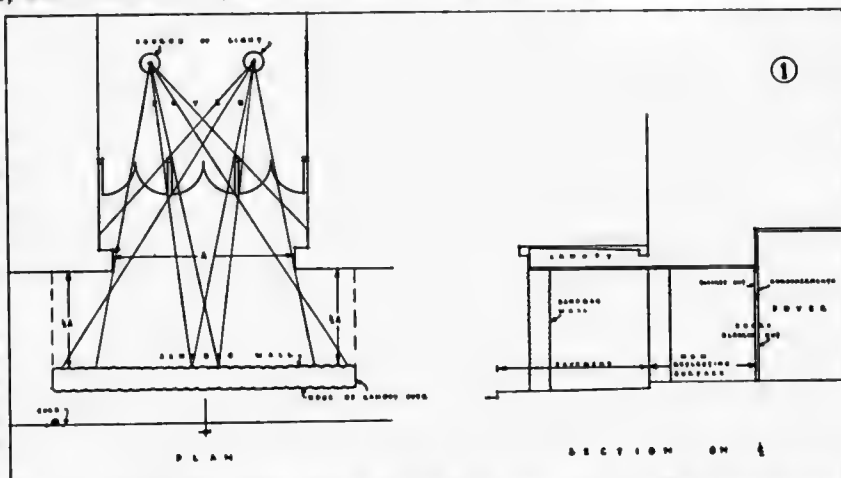
Sketch 1 assumes that there is a canopy over the main entrance, and the method would be to place a line of sand-bags immediately underneath the front edge of the canopy extending to the full length shown. This scheme has the advantage of, to some considerable extent, protecting the vestibule from blast, and could be carried out without structural alteration, but may need some slight revision of the electric points.

Light Baffles in Non-canopy Kinema

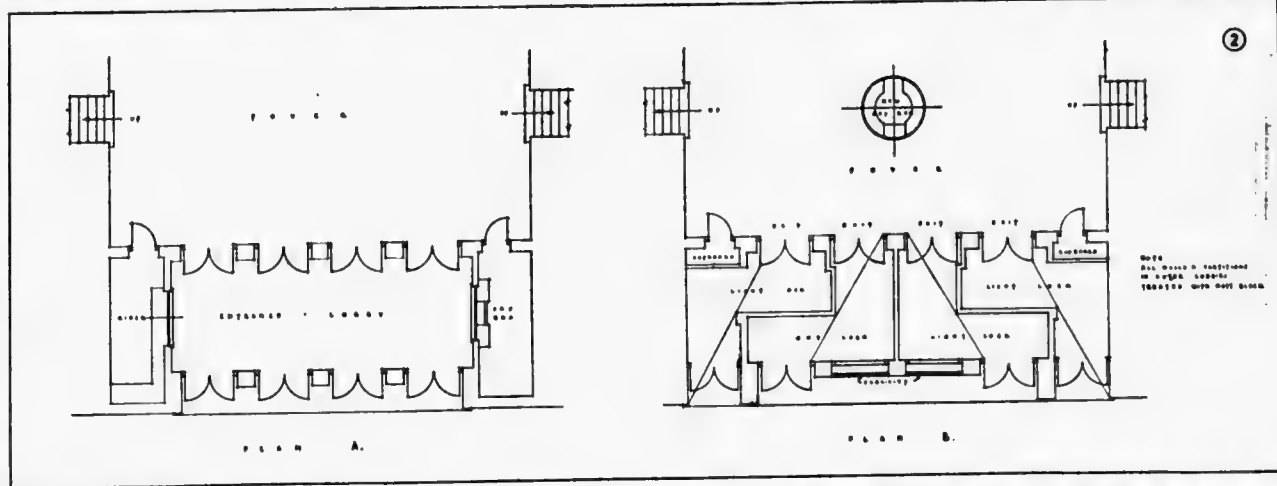
Sketch 2 shows a typical entrance but without canopy. This is rather more involved and would mean slight structural work. The pay-office and kiosk shown in sketch A should be removed; the new pay-box is shown as an island pay-box in sketch B situated in the centre of the inner vestibule. The space gained by the removal of these two apartments should be utilised for forming new exits and forming light baffles as indicated, the existing central exits being blocked up.

The Projection Suite

Another portion of the building which requires special consideration is the bio-box suite. Here it is probable that whilst the restrictions have been faithfully observed, the operator is working with heavily screened lighting to the extent that large portions of the apartments are almost in complete darkness. This may suffice as a temporary measure now that the hours of working in darkness are few, but with the coming of winter the additional strain on the operator may be reflected in the presentation of the film. By careful planning



tions will be issued, and this will, of course, considerably clarify the position. In the meantime, however, there are many things which can be done worthy of consideration by the management, and might to some extent anticipate such



regulations, or may be an improvement on existing methods of complying with the Civil Defence Act.

Generally speaking, it has been comparatively easy to comply with the lighting restrictions, but only by affecting the easy running of the kinema, and in some cases reducing the internal lighting of certain apartments to what would normally be considered insufficient for public safety.

A particularly difficult problem is the adequate lighting of the entrance foyer. This might be solved by an adoption of one of the following suggestions, but must, of course, be subject to the approval of the actual licensing authority

of screens to these apartments the operator should be enabled to work in normal lighting without fear of casting beams of light on opening the doors and without reducing his effective exit way in the case of emergency. A typical instance of this point is illustrated in sketch 3.

It has been recommended that in the event of an air-raid warning being given during the performance, the audience should be informed and advised to remain in the building, but that anyone who desired to leave was free to do so; the performance should then be continued. This calls for careful

Continued on page iii

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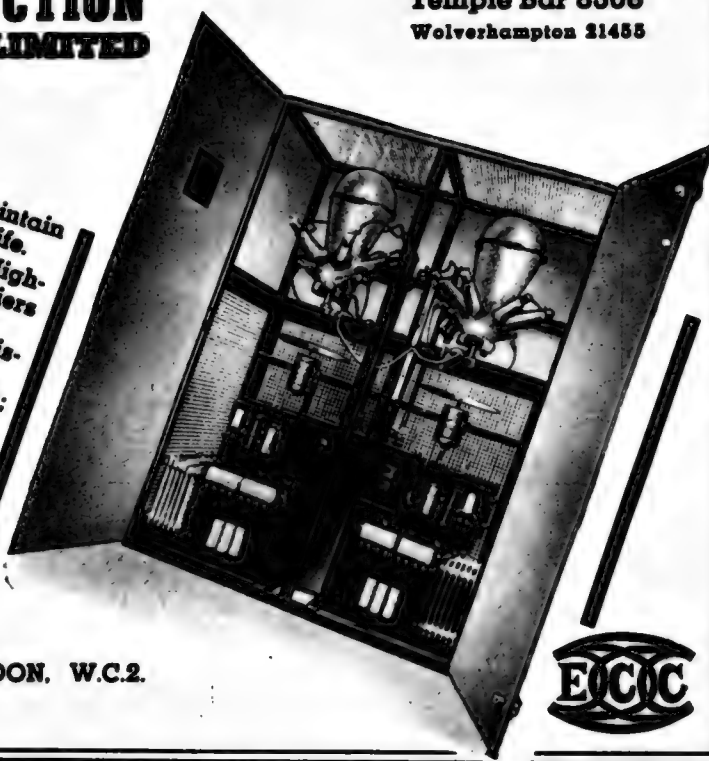
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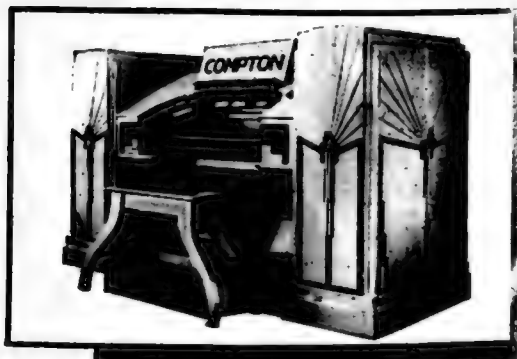
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BLACK-OUT AND AIR RAID PRECAUTIONS

Continued from page 1

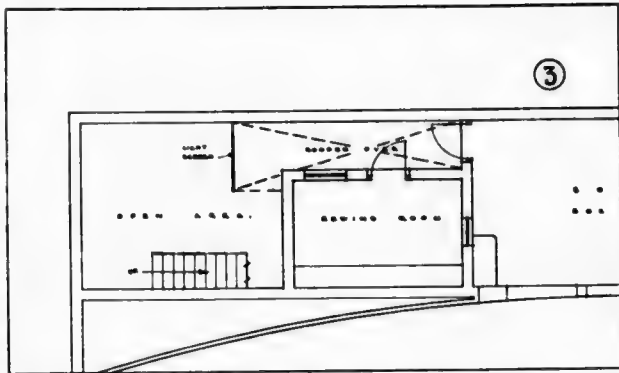
consideration of lighting fittings and glass throughout the premises. Suspended lighting fittings should be enclosed in wire mesh netting so as to reduce the fragments of glass which are likely to fall to a size that would do little serious harm. The wire can be of very light gauge so that it is almost indistinguishable. All skylights, lantern lights and lay lights should also be guarded on the under side by wire mesh, but here, if the wire is not tight up to the glass, a heavier gauge should be used, or even expanded metal. All large glass windows and glazed doors should be protected against shattering. So far as glazed doors are concerned, it would in most cases be better to remove the glass and fill in with plywood.

Incendiary Bomb Precaution

Protection against the entry of incendiary bombs so far as the auditorium roof is concerned is practically nil in most modern cinemas, as few have reinforced concrete roofs, most being formed of asbestos sheeting which would be broken by the impact of the bomb. The protection required against a one-kilo bomb is 4 in. of reinforced concrete or 1-in. steel plate. The fire-fighting equipment of a modern cinema can easily be adapted to deal effectively with an emergency by the fitting of suitable nozzles to the hose reels and by providing additional small appliances.

It is quite possible that an air raid may take place just

before or just after a performance and whilst all the staff are in attendance. It would, therefore, be wise to form a staff



shelter upon the premises; possibly a dressing-room suitably strengthened with sandbags and shoring timbers would provide a cheap and efficient shelter for this purpose.

KINEMAS UNDER CONSTRUCTION

In London and the Provinces

THE contacts of the IDEAL KINEMA with cinema building and modernisation projects have enabled it to make a survey, through its correspondents in provincial towns, of the stages of progress attained and the prospects of continuance of such schemes as have been embarked upon.

Upon the whole the result is encouraging. Projects which have reached the halfway stage are in practically every case being proceeded with, sometimes with modifications in the unfinished work, but where patronage is assured at a good level, and building materials are procurable without too great a delay, schemes are being carried on as originally scheduled.

It is mainly where the plans have only reached the acquisition of a site or the demolition of existing buildings that an entire abandonment has been decided upon.

Certain openings scheduled for this month have been delayed, but where this has happened the opening date does not go beyond Christmas, as a rule.

This Month's Openings

Openings due this month include the Bernstein Granada, at Kingston, designed by George Coles, F.R.I.B.A.; the Carlton, Nottingham; the Danilo, Stoke-on-Trent; the Embassy, Bridgend, Glamorgan; State, Plymouth; Astoria, Ashford, Middlesex; Globe, Laurence Hill, Bristol; and the Regal, Twickenham. The Fairview, Belfast, and the Corporation Demonstration Theatre at Southport are further October openings.

Kinemas Nearly Ready

Kinemas practically completed which are likely to open by the end of the year are the reconstructed Gaiety, Colleshill Street, Birmingham, for A.B.C.; the Danilo, Stourbridge, a Danilo circuit scheme; the Coronet, Throston, Durham, a project of a local company; Strand, Cowbridge, South Wales, promoted by Bridgend Cinemas, Ltd.; Theatre Royal, Sunderland, owned by Black's (Sunderland) Theatre, Ltd., a conversion from theatre to cinema, and the Luxor, Lancing.

Work Still Proceeding

Other cinema constructions which are in an advanced stage and upon which work is proceeding are: the Atlas, Castle Bromwich; a cinema in the Maindee district of Newport (Mon.), promoted by West of England Cinemas, Ltd; Wood-

ward's project at Port Talbot; the Four Ways cinema at New Mostyn, Manchester, of which Drury and Gomersall are the architects; a cinema at Mirfield, near Dewsbury, of which the architects are Fairhurst and Poppleton; the A.B.C. cinema at Holloway, on the site of Jones Bros.' store; and reconstruction of the Picture House, Thornbury.

The big building enterprise at Brighton to be known as the Imperial, which includes shops in the ensemble, is going ahead. The steelwork skeleton is erected and some of the brickwork finished.

A ballroom at Blyth Empire, Northumberland, is well advanced and it is hoped to complete the scheme.

A cinema at Greenside, Ryton-on-Tyne, has reached the stage where the roof is on, and completion is hoped for with a minimum of delay.

Temporarily Suspended

Temporary suspension of work is reported at the Clifton, Warwick, for the Stratford-on-Avon Picture House Co., Ltd.; and no work is proceeding at the moment at Seaton Carew, Middlesbrough, and Bellingham, Stockton. Another temporary suspension is that of the Odeon, Bridgeton, Glasgow, and the Union project at Bedminster is also for the moment held up.

In Scotland

Scottish schemes are being handled with caution. Work was stopped on some cinemas, but the probability is that where construction is well advanced steps will be taken to complete.

Those in the Glasgow district include George Urie Scott's Ascot, Great Western Road; W. Hamilton's Dominion; J. Hamilton's picture-house at Dunoon; the Cuban at Kilmarnock; A. B. King's Eclipse at Port Glasgow; the G. Taylor circuit scheme at Paisley Road, Bellahouston. Harry Kemp's Largs project has not got as far as the presentation of plans.

News Theatre Planned

Plans have been approved for a newsreel cinema in Ocean Road, South Shields, for W. R. Bolam, and building operations will be started as soon as possible. The cinema will have accommodation for 1,000 people, and will be erected on the site of the Grand Electric, which was destroyed by fire.

Plans for a cinema in Rhyd-y-Penau Road, Cardiff, have been approved, and sanction has been given for the erection of a cinema in Stannington Road, Sheffield.

THE REGAL, TWICKENHAM

Note of Quality in New A.B.C. Super

THAT there is to be no cessation in A.B.C.'s extensive building programme is indicated by the opening of the Regal, Twickenham, on Monday last, and the Regal, Nottingham, on October 16.

Twickenham's latest entertainment rendezvous, the Regal, designed by W. R. Glen, F.R.I.A.S., A.B.C.'s staff architect, is a handsome building of restrained modern design which forms a notable addition to the circuit.

Standing on a prominent site near the station and with the main entrance facing London Road, the building has been treated in accordance with present-day standards to suggest an atmosphere of "strength" coupled with comfort and luxury.

Impressive Frontage

The façade is at once impressive; carried out in multi-coloured bricks relieved with faience bands, copings and window frames and canopy. The frontage stands out well against the surrounding buildings.

In the entrance hall an impression of luxury and comfort is conveyed by the lofty paneled ceiling. A cerise graduating to lighter tones predominates in the colouring of the side walls, which are enhanced by delicate mouldings picked out by splayed motifs. A similar treatment of this interior appears in the balcony foyer.

A bright and colourful aspect prevails in the stalls foyer, which runs the full width of the body of the building. This is finished with gilt-finished Lloyd Loom furniture, supplied by Pathé Equipment, Ltd.

Dignified Interior

The interior has been designed in a modern style which combines intimacy with dignity achieved by generous scale in the decorative scheme. While not following any given "school" it has been designed predominantly for the comfort and enjoyment of the patron. Built of structural steel and brickwork, it has accommodation for about 1,760.

Seating by Morris, of Glasgow, in rust-coloured velvet has Dunlopillo arm-pads and harmonises particularly well with the carpets in gold, red and black and the maize-coloured satin French festooned curtains supplied by Pathé Equipment, Ltd.

The auditorium decorative scheme is of a simple but most artistic type, the colouring being in soft autumnal shades. The treatment reveals fine craftsmanship on the part of Mollo and Egan, and is executed with an eye to showmanship but without blatancy and over-emphasis.

Ceiling Treatment

The main ceiling is stepped down to the proscenium, which is surrounded by a concealed lighting cove. On each side of the opening are ornamented grilles flanked by a design of medallions.

Features of the balcony soffit are three saucer-shaped domes.

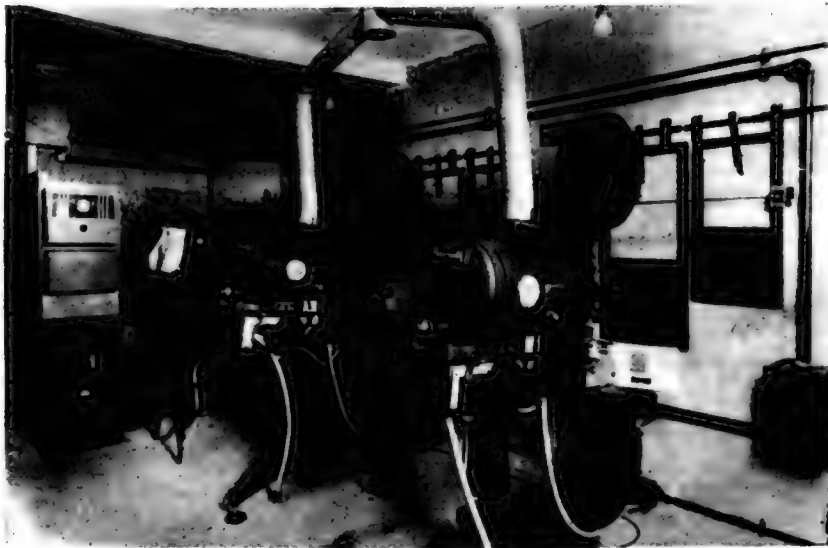
In the projection room are two Ross projectors with bi-unial lanterns and spotlights supplied by Pathé Equipment, Ltd., and RCA High Fidelity sound system. The emergency lighting equipment consists of a Chloride battery of 48 sealed-in type cells with a capacity of 90 ampere hours at the ten-hour rate of discharge, operating on a 100-volt floating battery system.

Ardenite deaf aids are available for use by those who need them.

The car park, well paved and drained, has an area of 140 ft. by 30 ft., with defined entrance and exit.

The building contractors for the Regal, Twickenham, were Hunter and Clark, Ltd.

THIS WEEK'S PROJECTION ROOM



Western Electric Mirrophonic is installed at the Rex, Gateshead, operating with B.T.-H. projectors

MUSIC FOR NOV. 13 RELEASES

Compiled by A. W. OWEN

"IT'S A WONDERFUL WORLD"

(M-G-M)

CERT. A. 7,729 ft. Reg. No. F.1929. Reviewed in KINE. June 8, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Claudette Colbert, James Stewart.
ATMOSPHERE.—Romantic comedy crime drama with murder as the chief theme, but comedy and romance are stressed in strong relief.
ORGAN.—"Fata Morgana," Rohreicht (Bosworth), using piano-solo copy for adaptation.
NOV-SYNC.—As organ, recorded on Bosworth B.C.1013 (orchestra).

"FLYING FIFTY-FIVE"

(RKO-Radio)

CERT. U. 6,439 ft. Reg. No. Br.R.1816. Reviewed in KINE. May 4, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Derrick de Marney, Nancy Burne, Marius Goring.
ATMOSPHERE.—Romantic turf melodrama adapted from an Edgar Wallace story.
ORGAN.—"The Winner," Gallop, Kral (Bosworth), using piano-solo copy for adaptation.
NOV-SYNC.—As organ, recorded on Bosworth B.C.1020 (orchestra).

"BLACK EYES" (A.B.P.C.)

CERT. A. 6,419 ft. Reg. No. Br.R.1815. Reviewed in KINE. April 13, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Otto Kruger, Mary Maguire.
ATMOSPHERE.—Paternal drama in Russian setting concerning a head waiter who allows his interpretation of paternal love to be dictated by avarice, with near tragic results.
ORGAN.—"Black Eyes," Russian Gypsy Folk Song, Ferraris, using piano-vocal copy for adaptation.
NOV-SYNC.—As organ, recorded by Alfredo and his Orchestra on H.M.V. B.8157.

"THE RETURN OF THE CISCO KID"

(20th Century-Fox)

CERT. U. 6,377 ft. Reg. No. F.1910. Reviewed in KINE. June 1, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Warner Baxter, Lynn Bari, Cesar Romero, Henry Hall.
ATMOSPHERE.—Period outdoor romantic melodrama of

a bandit's adventures in the old stage-coach days.

ORGAN.—"Banditenstreich," ("Jolly Röhler") Overture (Hawkes), using piano-conductor copy for adaptation.
NOV-SYNC.—As organ, recorded on Columbia D.X.298 (orchestra).

"UNDERCOVER DOCTOR"

(Paramount)

CERT. A. 6,031 ft. Reg. No. F.2092. Reviewed in KINE. July 13, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lloyd Nolan, Janice Logan, J. Carroll Nash.
ATMOSPHERE.—Melodramatic records of J. Edgar Hoover, former head of the American Federal Bureau of Investigation, and sequel to "Persons in Hiding."
ORGAN.—"Prelude" from the "Premiere Petite Suite," Michell (Bosworth), using the piano-conductor copy for adaptation.
NOV-SYNC.—As organ, recorded on Bosworth B.C.1026 (orchestra).

"PRIDE OF THE NAVY"

(British Lion)

CERT. U. 5,803 ft. Reg. No. F.1579. Reviewed in KINE. April 25, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—James Dunn, Rochelle Hudson.
ATMOSPHERE.—Breezy comedy-drama of experimental work in the American navy by an ace speedboat pilot.
ORGAN.—"Hands Across the Sea," March, Sousa (Keith Prowse), using piano-solo copy for adaptation.
NOV-SYNC.—As organ, recorded by Sousa's Band on H.M.V. B.4206.

"TERROR OF TINY TOWN"

(A.B.F.D.)

CERT. U. 5,210 ft. Reg. No. F.2007. Reviewed in KINE. June 13, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ted Buell's Midgets.
ATMOSPHERE.—Novelty outdoor comedy-melodrama played by a troupe of midgets.
ORGAN.—"Dance of the Dwarfs," from the "Lyric Suite," Grieg (Hawkes), using the piano-conductor copy for adaptation.
NOV-SYNC.—As organ, recorded on Columbia 9845 (military band).

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Interior of new kinema in Bombay, built by Brandra Talkies

ANOTHER KINEMA IN BOMBAY

With Dance Floor, Soda Fountain and Car Park

A NEW kinema has been built in a Bombay suburb by Brandra Talkies, a company of which M. A. Fazalbhoy, well known in the Indian cinema and radio business worlds, is managing director. It represents an 80,000 rupee investment and is set in Ghodbunder Road, Brandra. It occupies a site of two plots, about 150 yards from the corner of Turner Road, and forms part of the Town Planning Scheme No. 3 of Brandra. The plot on which the kinema is built abuts on a proposed new road 60 feet wide, and has a frontage of 122 feet, and the other, which is exclusively set apart for the parking of cars, abuts on Ghodbunder Road, and has a frontage of 70

feet. The site altogether measures 2,845 square yards, of which 708 square yards have been built upon. which a staircase leads up to the balcony, lounge, soda fountain, dance floor and toilet room. A spacious loggia gives access to the auditorium from the south side. This loggia has a large reinforced concrete marquee 65 feet long, and over the main entrance there is also a marquee 22 feet long. The undersides of these canopies are studded with 25 watt pearl lamps.

Auditorium and Stage

The auditorium is 65 feet long from the curved wall at the back of the stalls floor to the curtain line, and has a width of 50 feet; from floor to ceiling is 28 feet high at its

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feet. The site altogether measures 2,845 square yards, of which 708 square yards have been built upon.

Main Entrance

The main entrance to the kinema is made to face the town of Brandra, and to abut on the new road towards the west. Another entrance has also been provided from Ghodbunder Road for traffic from the northern parts of the suburban towns.

General Layout

The auditorium is approached through a spacious entrance foyer with a floor area of 600 square feet paved with terrazzo tiles from

highest part. The colour schemes are in shades of green.

The proscenium opening is 29 feet wide with a height of 19 feet, the stage being wide enough for cabaret items. Two large architectural ornamental grilles of elegant and beautiful designs through which music will penetrate the auditorium are at the sides of the stage, and immediately behind these grilles are coloured lighting effects.

Dance Floor and Soda Fountain

On the first floor over the main entrance foyer is a lounge with soda fountain. This is meant for the patrons and the public alike, and will provide table accommodation for about 75 people with an excellent floor for dancing.

Seating Capacity

The theatre's seating accommodation is 650, 500 seats being on the auditorium floor and 150 in the balcony. The seats are cushioned and covered in a pleasing shade of green. Over 5,000 square feet of Heraklith slabs have been used in the walls and ceilings to obtain the required acoustic reverberation period.

Car Parking

A car park adjoining the kinema has capacity for 50 cars.

RCA sound apparatus is installed, supplied by Fazalbhoy, Ltd.

The entire building scheme, including all its external and internal decorative and ornamental work, was designed by the well-known firm of Messrs. Simon and Co., architects, of Bombay.

TWO NEW HUMMEL MIRRORS

Big Lens Stocks Held

The Hummel Optical Co., Ltd., announce that the company is carrying on as usual at their address at 94, Hatton Garden, London, and holds big supplies of its well-known products. There has been recently a large stock of 10½ in. and 14 in. diameter elliptical mirrors to the range, and these the Trade will find especially useful under present conditions. All these mirrors have their new enamel backing and are made by the very latest methods.

Good stocks of the now well-established Aldis-Hummel projector lenses are also held, these should be a particularly good find nowadays owing to their first-class quality and very moderate price.

ACADEMY, BRISTOL

25-Year-Old Plaza Converted

A VERY pleasing result has attended the conversion of the 25-year-old Plaza in Cheltenham Road, Bristol, into a modern kinema designed for the presentation of specialist programmes, principally of Continental subjects.

The chief alterations which have been carried out at this 500-capacity kinema, which has been renamed the Academy, are in the auditorium. Originally square in shape, the corners at the proscenium end of the building have now been splayed so that the walls curve round to the proscenium opening. In keeping with this change the ceiling at this part has been coved.

The new decorative scheme is buff, blue and gold, with a touch of red. Gold is the most prominent shade in the scheme; four horizontal bands of gold are on the side walls near the proscenium and similar bands are on the side walls. The screen curtains are in gold, while the seating, fitted with Dunlopillo armchairs, is in the same shade. The centre of the ceiling has a large lighting fitting with a gold grille, through which the auditorium is illuminated, while above the grille coloured light floods the ceiling.

In the foyer a similar scheme of decoration has been adopted; a change here has been made in the pay-box, which has been moved from the front to the right-hand side.

The exterior of the building has undergone little alteration, an attractive scheme of neon lighting had been planned for the front of the house, but owing to the outbreak of war and the lighting restrictions the installation has been postponed.

The whole of the work of the alterations and improvements has been carried out by G.B. Equipments, Ltd., for the proprietors, Atkinson's Pictures, Ltd.



The Empire, Murton, before and after modernisation.

EMPIRE, MURTON, MODERNISED

A Remarkable Transformation

ILLUSTRATIONS always provide the best means of showing contrasts in cases where kinemas of an old type have been successfully modernised.

For this reason there are printed on this page pictures of a kinema at Murton, Co. Durham, showing how the old Empire, which has done duty for a number of years in this colliery district, has been transformed into an up-to-date picture house with a striking front which is both attractive and artistic.

The work was undertaken by Kenneth Friese-Greene, and upon him and his specialists the greatest credit is reflected.

The somewhat dingy stucco exterior of the old front with its projecting centre block and curved headed archways and exterior ladders and stairways has given way to a striking facade in which brickwork of an attractive bonding with faience relief suggests an entirely new kinema. A vertical panel carrying

the name on the flat front of the building is emphasised by flanking faience strips.

The shops are brought forward to dress up with the new front in a manner which contributes to the whole. New doorways of glass have an inviting appearance.

In the old interior of the Empire, steel ties in a pitched ceiling were an ugly feature which had to be masked in re-designing the auditorium. The false ceiling now constructed entirely hides these, and ventilating panels and flush light features give a good modern touch. Walls are simply decorated, horizontal lines contributing to suggest length in the auditorium walls.

The auditorium frame has been given a greater width, and new festoon curtains with new lighting from a bottom batten add quality.

The balcony front has been remodelled, and generally throughout the theatre a tone of greater gaiety has been introduced.

CENTRE, BARRHEAD, RENFREW

Built Under All-in Contract

THE Centre, Barrhead, situated in Cross Arthurlie Street, has been designed and erected entirely by Kenneth Friese-Greene, of Sheffield, under his all-in construction scheme in which sub-contractors are not separately employed. A. C. Yates, who operates in association with K. Friese-Greene, designed the kinema, which is owned by the Barrhead Cinema Co., Ltd., of which R. G. Williamson, J. F. Thornton and V. Williamson are directors.

The exterior is carried out in modern style in fawn and green faience with canopy and a fin in the modern manner. At present no exterior lighting features are incorporated due to restrictions upon illumination. Three pairs of entrance doors are provided and windows over the canopy light the café floor.

Within, the entrance hall, foyer and staircase are rubber floored, in a striking design in buff, red and black, Leyland and Birmingham Rubber Co. being the contractors. The circle foyer is thickly carpeted in green, black and fawn, decoration being

in sprayed plastic in buff, green, gold and black.

The Centre has a capacity of 1,230, seating being 834 in the stalls and 396 in the balcony. Interior decoration is in fawn, red, gold and black and oxidised silver, with three-colour prismatic lighting, dimmer controlled throughout. Concealed lighting in three transverse coves stretches across the ceiling.

The stage opening is 44 ft. wide, with a simple proscenium border in fibrous plaster, giving a column effect, at the sides. The splay walls on each side are provided with a modernistic grille masking the ventilation ducts. A three-colour batten and footlights are installed, and curtains are semi-festooned in champagne, with main curtain borders in rose and silver.

Projection is by Kalee projectors fitted with Strong A.C. arcs and operating with RCA sound equipment.

A feature of the Centre is the café on the first floor with a depth of 34 ft., with accommodation for approximately 120 people. This is appointed with modern furniture, and decorations are in green and gold spatter plastic.

A novel feature of the splay walls of the auditorium is their decoration by means of fluorescent paint, illuminated by ultra-violet—or so-called black lamps. This produces a beautifully rich effect when the house lighting is lowered. This is the first time that this type of lighting has been so used in interior kinema lighting.

RIO, EAST NEWPORT

Neighbourhood House for Scottish Burgh

Newport, in Fifeshire, a burgh with a population of 3,000, has now its first kinema, the Rio. Hitherto its inhabitants have been obliged to cross the Firth to Dundee for their film fare, and thus the provision of the Rio by the Angus Cinema Co., Ltd., which owns kinemas at Monifeth and Carnoustie, is greatly appreciated.

T. Lindsay Gray, A.M.Inst.C.E., designed the Rio, which has a capacity of 509. The balcony accommodates 127 and the auditorium 382. The approximate cost is £5,000.

The front of the kinema is faced with white cement against which the green, in which the projecting canopies are picked out, shows to great advantage.

The concrete canopies are cantilevered from the first and second floor. The corner feature is equipped with neon lighting. The auditorium is decorated in a shaded cream colour relieved with rose-coloured horizontal bands. Lighting is by flush ceiling fittings. Flush doors are finished to match the auditorium style, with rose-coloured finger-plates. Chromium fittings and stainless steel kicking plates are fitted.

The entrance is panelled in attractive designs, and a large T-shaped fitting provides illumination over the pay-box, which is of the open type.

EMPIRE, SEAHAM HARBOUR

A Friese-Greene Reconstruction

The Empire, Seaham Harbour, is the property of the executors of the late A. C. Harrison, for whom Kenneth Friese-Greene undertook the work of reconstruction.

The capacity of the kinema is 888, accommodation being divided as to 578 in the stalls and 310 in the balcony.

The reconstruction is a very striking bit of work, the appearance being entirely changed from the old-type kinema to the lines of a modern building of attractive character. A canopy and fin have been added with new entrance doors, foyer and pay-box.

One of the big tasks in effecting the alterations was the almost impossible one of securing a moderately large circle foyer and entrance hall stairway to circle and stage front in the space available without losing seating. This has been obtained nevertheless without reducing capacity.

The foyer and lounges are decorated in shaded effect in spatter plastic, the colours being orange and lemon with relief in black and silver. The circle foyer is carpeted; the entrance foyer being laid in Korkoid in a design which harmonises with the decoration.

A striking feature of the auditorium is the tray feature in the ceiling in which concealed lighting is installed. This feature is 40 ft. long and 12 ft. wide. Decoration is in sprayed plastic shaded effect in buff and rustic tones with modernistic abstract design. The splay walls have a striking fibrous plastic design in silver, blue and gold.

The proscenium opening is 24 ft. by 19 ft. and lighting is by three-colour prismatic lighting top and bottom battens with dimmer control.

Kalee projectors with Strong arcs and RCA sound apparatus are installed.



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VOLUNTARY LIQUIDATION OF DECORATION FIRM

A statutory meeting of creditors of F. A. Foster (Nottingham), Ltd., was held recently, when the statement of affairs disclosed ranking liabilities of £5,031 17s. 4d., whilst after allowing £60 2s. for preferential claims the net assets were £1,413 8s. 4d., or a deficiency, as regarded the creditors, of £3,618 9s. The principal assets were: Steel scaffolding, plant and tools, £480 3s. 7d., put down at £240; electrical spraying equipment, £348 6s., valued at £170; work in progress, £200; and book debts, £798 1s. 5d., estimated to realise £650.

The company was formed in September, 1930, with an issued capital of £1,000. The trading was successful until 1937, but in that year a loss was incurred; a large bad debt was also made. Between October, 1938, and September 20 of the present year the trading resulted in a loss of £820. The present position was attributed to the difficult conditions created by the crisis in September of last year.

A resolution was passed confirming the voluntary liquidation of the company with F. W. Bee as liquidator. A committee of the creditors was also appointed.

MORE *Business* than usual

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EQUIPMENT

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R. HOWARD CRICKS, F.R.P.S.

SETTLING DOWN TO WAR TIME CONDITIONS

Wardour Street Returns—No Women Projectionists
Yet—Economy in the Projection Room—Technical
Associations Carry On—So Does Film Mutilation

THE Industry is gradually settling down to war-time conditions. Wardour Street, except for the specials in tin hats outside air-raid shelters, numerous sand-bags, and the absence of transit cases, is more its old self; a number of firms have discovered, rather belatedly, that it is not easy to do business when most of one's 'phone conversations have to be trunk calls. One small laboratory is even being allowed to carry on, under stringent conditions as to maximum footage of film. Film transport is, of course, in difficulties, due to the petrol rationing, but the transport people with their customary efficiency can be relied on to find a way out.

The one section of the Industry which seems most doubtful of the future is production. My own feeling is that the Government would be exceedingly short-sighted to permit British production to languish. The uncertainty pending a decision is doing much harm. Notwithstanding former optimism there seems little hope of television transmissions restarting, since the short waves are thought to provide too efficient a direction finder, and could of course be picked up by high-flying planes at very long range. We are thus prevented from seeing the new B.T.H. big screen receiver. However, television manufacturers are not, I gather, too despondent, since war time uses for their products are being discovered.

Women Must Wait

ONE war time measure which seems to be indefinitely postponed is the employment of women projectionists. A month ago many visualised the under-twenty-fives being called up within a few weeks; now it seems that the twenty-ones are not wanted until November, and there are, unfortunately, enough projectionists unemployed to fill the resultant gaps. Many of us with technical experience who have been seeking some way in which our energies could be applied to the national cause seem to be still unwanted.

Spares Economy

MY comments last month on the need for economising in projection spares are being justified, since most of our manufacturing firms are already turning over to war work, and a shortage of their normal products is inevitable. Fortunately, the quality of components has enormously improved since the last war, when many projectionists had to fit new intermittent sprockets and gate runners every three or four months.

There is already speculation as to what new technical advances the war will bring forth. In the last war, the urgent need for economy led German technicians to devise the mirror arc. Originally a French idea, the crude models first arrived I remember in 1919.

Is it too much to hope that similar factors may operate to cause regulations to be relaxed, and to permit of the use of the high-pressure discharge lamp in the projector? Not only would it save current, but also carbons—the latter an important factor, since carbon makers are, I learn, working 24 hours a day supplying national needs.

Societies' Activities

OUR various technical associations are by no means idle. A number of B.K.S. members are in favour of meetings

being resumed, under modified conditions—the Papers Committee, I may add, had prepared a particularly attractive lecture programme for the session. The Society is enrolling a number of its members in the Central Register of Specialists, organised by the Department of Scientific and Industrial Research. The October issue of the *Journal* has appeared, in not too emaciated form.

The R.P.S. has unfortunately had to cancel its Exhibition of Kinematography, due to be held in November, in which the B.K.S. was to have played an important part. But its annual exhibition is now open at its magnificent new premises, and well repays a visit.

George Elvin, of the A.C.T., and T. O'Brien, of the N.A.T.K.E., find their time chiefly occupied with attending conferences and joining in deputations. The latter reports a steady drift back to work of his kinema and theatrical members.

Frank Woods, of the Guild, considers that the need for the Guild is more imperative than ever. He has, he tells me, written to his various Courts urging the resumption of meetings, and already meetings have been arranged by London and Devonshire. The principal matter for discussion is, of course,

TEN YEARS BACK When Sound Was Young

B.T.-H. and Pacent systems demonstrated—Renters' Test Committee inspects 279 sound installations, only 32 excellent—Gaumont Sound News starts—Renters' sound school opened.

America debates new picture shape—Hlex two-focus lens retains silent picture width unaltered—Moy demonstrates non-intermittent projector—four stereoscopic systems announced—Kake introduce H.M.L. arc.

Three sizes of wide film in production—Fox producing on Grandeur 70 mm.—25 Paramount theatres equipped for Magnascope 56 mm.—A. S. Newman contributes paper on cameras to S.M.P.E.

Society of Kinema Technical and Accessory Representatives inaugurated—Paul Kimberley chairman—W. Vinten moves to new Cricklewood factory—B.T.P. Wembley studio destroyed by fire.

the new constitution, details of which are printed on another page. The new subscription rates should help enormously in increasing membership—the official hope is a doubling of numbers.

The London Court will seem strange without Fred Thearle in the chair; but in Pat DeWan we have a keen successor, and in his brother, Garry, an efficient secretary. I had a long talk the other day with Garry, and am pleased to learn that he agrees with my view that numbers are just as important as prestige.

It is no secret that Fred Thearle has been strongly in favour of my proposals for the amalgamation of the Guild and the N.A.T.K.E. Cannot the war provide sufficient justification for these two bodies burying the hatchet and working together, if only for the duration? Many problems will inevitably arise in which an agreed policy of the two bodies would be of value, and, anyway, war time is no time for the unnecessary duplication of effort.

Theoretical Training

K. C. JOHNSON, of St. Austell, responds to my request for some views as to projectionists' training—a subject which, if temporarily eclipsed, will become of interest once more when it becomes necessary to replace called-up projectionists.

Mr. Johnson expresses the view that training should be based on theory, rather than practice, because practical experience is gained by the projectionist's everyday work. However, he includes under the heading of theory certain quite practical subjects: "Figures give you facts, and to show a lad how to take a rack off the screen you should tell him what other parts function at this stage, and so on till you land again at figures."

Another difficulty in the way of practical tuition is that it must include the operation



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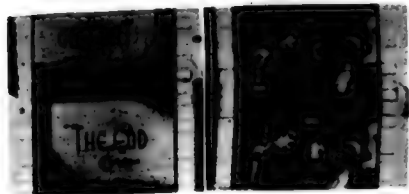
CROYDON

SURREY

any equipment in any theatre, necessitating organised visits to many theatres.

Mr. Johnson continues: "Juniors competence in this profession without any basic training as usually provided in other trades. Also, some juniors, on becoming practical in general routine, think that any further training is unnecessary. By not knowing the full value of the equipment under their control they do not realise the importance of their job."

The final suggestion is that juniors should be placed under a Guildsman, who will arouse an added interest, to the advantage of the junior and the Trade in general. I fully agree that an essential to any satis-



An end to end and a K-leg join

factory apprentice scheme must be the careful selection of chiefs under whose supervision the junior must receive his training.

Mutilation Continues

ONE activity that continues, war or no war, is that of the mutilation fiend. At several shows I have visited during the last week or two, where old copies were necessarily being run, the cues flashed on the screen and heard in the speakers were disgraceful.

Is it not possible to persuade the perpetrators of such disfigurements to curb their vicious tendencies for the duration? The conscientious projectionist will have quite

enough to worry him, what with transport difficulties, A.R.P. work, and other woes, without wanting the unnecessary work of cutting out flashes and paint marks from the old copies he may have to put up with.

A somewhat novel effect was no doubt produced by the first cutting reproduced from the end of a First National film received by a Lancashire projectionist; judging by the sound track, a considerable length seems to have been chopped out. The same projectionist reports an intermittent sound-track scratch in a Grand National production; the cutting he sends suggests that it was due to emulsion pick-up in the picture gate. It's up to every projectionist to take every possible precaution against such accidental damage.

A cutting from a Columbia film, emanating from the same territory, shows the peculiar effect of a sudden change in density, obviously due to the negative—its sender suggests that the negative had been damaged and a new section of five frames inserted.

The second cutting reproduced is selected from a choice assortment of joins discovered by an Irish projectionist. Needless to say, cue dots were generally missing, and the sender asks how he should cue such films.

I should feel inclined to suggest that he should make use of the little gadget which some years ago I produced for the purpose, but which was unfortunately barred by the K.R.S.—notwithstanding which one renter has been using it quite successfully for American Trade show copies. Since, however, this is not permissible, one can only suggest, to avoid further defacement of the film, that a cue sheet be prepared of the action and dialogue preceding the change-over cues, just as we used to do, and that this cue sheet be returned with the film and the renter's attention drawn to it.

Perhaps the K.R.S. would care to reconsider their attitude towards this cueing device in view of the altered conditions?

COLOUR REPRODUCTION

On Lenticular Film

A SYSTEM of reproducing images on lenticular films is described in Patent Abstract 506281, the applicant for which is Opticolor A.G.

The gradation of lenticular films is varied without affecting colour reproduction by forming thereon a supplementary image in the original emulsion layer or in an applied layer, the resolving power of the process for forming this image being less than that of the process of developing the original image in the film. The supplementary process may, for example, be one capable only of resolving details of the width of one lenticle. In one example, the film after development or an applied layer is sensitised with a bichromate, exposed through the lenticles and the unhardened areas dyed, e.g., with pinatype yellow or pinatype blue-black. The resulting dye image is a negative of the original image. When the combined image is printed on a further film by light coloured similarly to the dyed image little change of gradation is produced. The use of light complementary in colour to the dyed image produces a large change in the gradation of the resulting image. The sensitivity of the bichromate may be increased by the use of known sensitizers, e.g., lanthanum chloride. In a modification, a silver halide emulsion of low gamma value is applied, exposed, and developed to a positive which enhances, or a negative which reduces the gradation of a copy made from the film. In printing from a film produced as above, the sensitive surface may be arranged in front of a slightly roughened reflector whereby an image corresponding to the gradation of the original as a whole is produced in addition to the normal image.

The Specification as open to inspection under Section 91 describes also a developing process in which the film is first developed with a developer for producing fine grain and development is finished with a coarse grain developer. This subject-matter does not appear in the Specification as accepted.

It should be noted that group abridgements can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, either sheet by sheet as issued on payment of a subscription of 5s. per group volume or in bound volumes, price 2s. each.

EQUIPPING CAMP KINEMAS

Walturdaw's Busy on Furnishing

Contrary to a general impression, business passing in kinema equipment and installation is holding its own and in some cases showing an increase.

Among the companies registering not merely a maintenance of activity at a former level, but actually an increase is Walturdaw Cinema Supply, who, fresh from the equipment of kinemas in camps for Service men "somewhere in England," has on hand a number of contracts for furnishing and equipment which have to be fulfilled during coming months.

Two camp kinemas in the North and one in the West have been equipped, the latter having a capacity of 1,800. Draperies, seating, screen and projection room shutters have been supplied and masking material of board and fibrous plaster to cover in the roof-ties and other unsightly features of buildings which, in their architecture, have the appearance of workshops.

Full stage equipment, both for kinema and stage shows, has been installed in the northern camp kinemas.

These contracts have kept Walturdaw's workshops in full pressure in manufacturing seating and draperies, while a special job was undertaken by the company in making special projection shutters. These were designed and made in a minimum of time. A considerable amount of business is also being done in A.R.P. curtaining and draperies, Walturdaw having had the foresight to procure material in good time to allow work to be carried out at competitive prices.

Work undertaken ahead promises to keep the Walturdaw workshops busy beyond the turn of the year.

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Notes for Projectionists

PRINCIPLES OF TELEVISION

VII—Cathode-ray Kinema Receivers

THE home television receiver produces on the screen of its cathode-ray tube a picture from 4 in. to 12 in. in width, which is viewed directly or, in order that the tube may be mounted vertically, off an inclined mirror. In the projection-type receiver, the picture on the screen of the tube is imaged by means of a lens upon the cinema screen, just as the picture on the film is imaged.

There is, however, so far a definite limitation to the brightness which can be obtained on a fluorescent screen, due to the heating effect upon the fluorescent materials. It is, for instance, impossible to make the fluorescent screen as small as a frame of film, due to the great intensity of light necessary; actually the picture measures 5 in. by 4 in. on the E.M.I. tube, and 5½ in. by 4½ in. on the Baird.

Side Bombardment

Baird Television have found that a higher efficiency can be obtained if the screen is bombarded not from behind, but from the front or light-emitting side. Therefore the screen is mounted in the middle of the bulb, and the electron gun is mounted at an angle below it. The E.M.I. projection tube is of more conventional shape, but in this case the high brilliancy is apparently made possible by means of oil cooling, a small pump circulating oil all the time the projector is in operation.

Since the picture on the tube is comparatively large, a large lens is naturally necessary to project it upon the cinema screen. Both firms employ Taylor-Hobson lenses, of 12-in. and 14-in. focus, working at f/1.5—enormous lenses which represent quite an achievement on the part of the optician.

The Baird receiver is built with two tubes in the one housing (one for stand-by) and the same housing includes also certain of the control circuits and final stages of amplification. The E.M.I. receiver contains only a single tube, but is itself duplicated; the tube is actually mounted in a pivoted housing, which is set to the required angle of projection. In the latter case, most of the circuits are built into racks, one of which contains a smaller picture tube for monitoring purposes.

Both firms prefer to employ front projection on special types of silvered screens, rather than to use rear projection, as favoured by Scopony. The projector unit is thus situated in the front stalls, a number of seats being removed for the purpose.

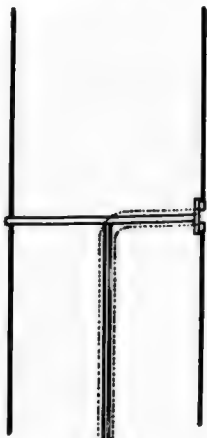
High Potential Precautions

The very high potentials needed—from 50 to 60 kv. on the last anode—necessitate the E.H.T. circuits being specially constructed, and guarded against accidental contact. In the Baird system, the E.H.T. unit is built inside an earthed cubicle, and in the E.M.I. system inside a rectangular metal case with a glass window. Little can be seen of the components in the latter, but in the Baird unit the two rectifying valves are mounted on insulators above the big circular tank in which the transformer and smoothing circuits are contained in oil. In spite of their size, the circuits are quite orthodox, comprising E.H.T. transformer, feeding the two diodes, the full-wave rectified output being smoothed by chokes and condensers.

The handling of either equipment is perfectly simple, most of the controls being preset. A hand-wheel controls the E.H.T. voltage, and thus varies the picture brightness. A knob controlling the bias on the grid of the tube varies the picture contrast (also known by the photographic term gamma). The tube is switched on and off by means of contactors controlled from the projector unit; in addition, on the Baird unit there are controls for the tabs and houselights.

The dipole television aerial is now a familiar sight within a considerable radius of London. The aerial appears to consist of two vertical parallel lengths of wire; actually the aerial proper (on right of sketch) is broken in the middle, each half being connected to a lead-in wire (shown dotted) while the parallel wire situated a quarter-wave length distant from it acts as a reflector of the radio waves, and at the same time shields the aerial from interference from near-by sources such as motor-car ignitions. Needless to say, the aerial must be mounted as high as possible, and away from all buildings, hills, or trees, which may shadow it.

The range of transmission varies enormously, according to the location of the receiver, the height of aerial, and the topography. Even within the 30-mile radius reckoned as a safe reception area, there are parts where reception is not good, and regular reception may be maintained at very much greater distances, sometimes of hundreds of miles—test receptions have been made of the B.B.C. programmes in New York.



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MAGNETIC CONTROL OF ARC CURRENT—II

A Practical Method Suggested

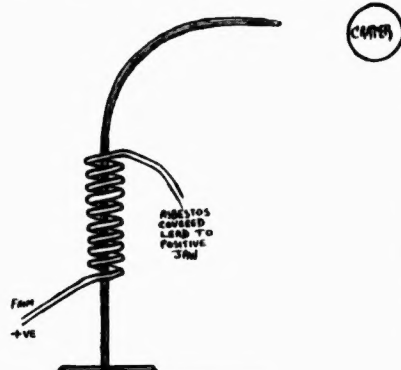
By WINTON POOLE

Last month's article on control of projection current by magnetic means explained in diagram and text the governing principle. This month's article suggests methods by which magnetic control can be achieved without undue difficulty

ANY attempt to burn an angular arc, without magnetic control, will be even more disastrous. For, in this case, the positive flame will overpower that from the negative carbon, and shooting forward will soon crack the mirror reflector. If the projectionist attempts to avoid this calamity by raising the negative carbon, it will have to be taken so high that again there will be obscuration of the crater, and also there will be the loss of the valuable compression effects of the negative stream into the crater. In addition, there will undoubtedly be hook formation of the negative tip, while the shape of the positive crater will be distorted into an angular lip, which is a long way from the true hemisphere, which is as near as we get to our point source of light. The evils already mentioned connected with pumping and core drawing, as in the case of horizontal arcs, may also be evident.

Magnet Control

We therefore turn to magnetic flame control as a cure for all these evils, which it undoubtedly is. For with magnetic flame control it is very simple to make the arc flame lie exactly where we want it. So that, notwithstanding any outside influences, such as the magnetic field of the lamp house, or the angle at which the projector lamp is tilted, we can so control the flame that the positive crater will burn in the true hemisphere which we seek, thus presenting



a small round disc of light for the mirror reflector to throw back on to the film gate.

The magnet can be either a permanent magnet, as is used in some well-known makes of projector arc lamps, or it can be a semi-permanent magnet so disposed that its latent magnetism is augmented by the current flowing through the adjacent carbons, or it can be a wound magnet erected in any suitable position. A study of some of the various makes of projector arcs on the market will show various patterns of the three varieties placed anywhere from a position just forward of the positive crater to a point back behind the mirror reflector. As was stated earlier, it is the result which counts, no matter by which method it is obtained. Such results are purely a matter of experimental trial and error.

There is a slight advantage in having the flame control magnet energised, or assisted in some way by the current flowing through the arc, for if this is done we get the very desirable result that as the arc current increases so does the magnetic flux, and there is therefore considerable virtue in this self-regulation. On the other hand, where an

arc is intended to be run within certain close limits, and there is an argument in favour of this, then a suitable permanent magnet will do all that is required.

A Permanent Magnet

The best way of going about it is to obtain a piece of soft iron, which can be erected on the off-side of the lamp house where it will not be in the way of the projectionist when he is trimming his arc. The positive lead should be disconnected from the positive carbon holder, and in its place (if, as is probable, it is not long enough), there should be inserted a length of asbestos-covered wire, long enough to be given four or five turns round the erect soft iron bar. The dimensions of the iron bar can be approximately one inch by one-eighth of an inch, and the top pole should be bent round in an easy sweep towards the positive crater, terminating a few inches from it. There is no point in taking it too near, where it will get unduly hot, because, as we have seen, it can be as far away as is convenient, for even though this weakens its influence, this can be brought up to the required strength by adding one or two additional turns.

To guard against the possible eventuality of a breakdown in the insulation of the asbestos-covered lead, it makes a better job if the erect magnet is mounted on some form of insulating base (C). If when the magnet is in position, and the arc is struck, it is found that the arc flame tends to "stand on its head," then the connections simply have to be reversed. For those who like to have a rule to guide them, there is the well-known right-hand law which stipulates that, if a coil of wire carrying a current is gripped with the right hand, so that the fingers lie along the conventional flow of the current, then the outstretched thumb will indicate the north pole.

As a further guide it can be stated that, where the positive carbon crater is pointed towards the left of the projectionist, and the magnet is directed on the far side with its pole pointing towards him, then in the case of an angle arc that pole should be a south pole, and in the case of a horizontal arc it should be a north pole.

Making Adjustments

Having got thus far, experiments can be made both in the matter of the strength of the influence which can be altered by varying the number of turns, or by varying the distance of the pole from the crater, and adjustments can also be made in the height of the positive pole in the lamp house, this being of some importance in cases where the angle of projection is exceptionally steep. Whatever the complications, it does not take very long so to adjust the flame control magnet that the negative carbon can be withdrawn from the positive crater until its length gives the reciprocal arc voltage recommended by the carbon makers, and the arc flames as a whole burn in such a manner and direction that the crater never varies during burning from the shape we have been seeking.

Precautions When Experimenting

Repeating the warning already given about the possibilities of damage to expensive mirror reflectors, it is strongly recommended that the first experiments should be carried out without the mirror being in position. Much of the foregoing remarks apply mainly to chemically loaded copper-coated high-intensity carbons, but there are particular cases in low-intensity projection where magnetic flame control is well worth trying with advantageous results. It should be added also that we have been considering only D.C. arcs, and that none of the A.C. projection arcs at present on the market appear to need any form of magnetic flame control, chiefly because of the very short arc gaps used and the mutual repulsion of the A.C. carbon tips, which are not usually described as craters. To complete the story, it can be noted that there are some types of small A.C. projection arcs where the carbons are arranged in narrow scissor fashion, and here it is an advantage to use a magnetic blower to keep the arc flames from creeping along the carbons, and this magnetic blower influence is conveniently obtained by so disposing the choke incorporated in the design that it has the required effect.

In these last remarks we have a clue to what has sometimes been a puzzling misbehaviour of carbon arcs where the unsuspected presence of a transformer or choke has distorted the arc flame in a most undesirable manner. A frequent example of this, which may have come to projectionists' notice, is where the choke controlling the current supplying one of the very long enclosed arcs used for blue printing has been mounted too near the arc lamp, with the result that the long arc burns in a perpetual bow to the detriment of the glass enclosure.

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